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ANTIQUES

JANUARY, 1926 333



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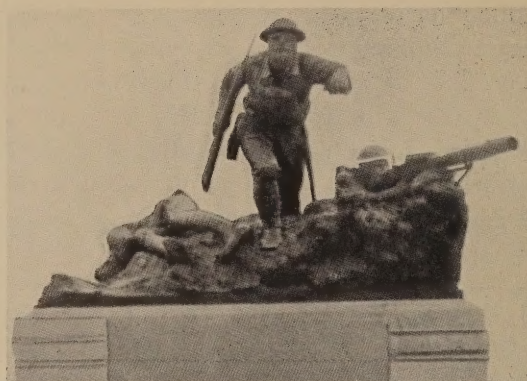
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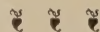
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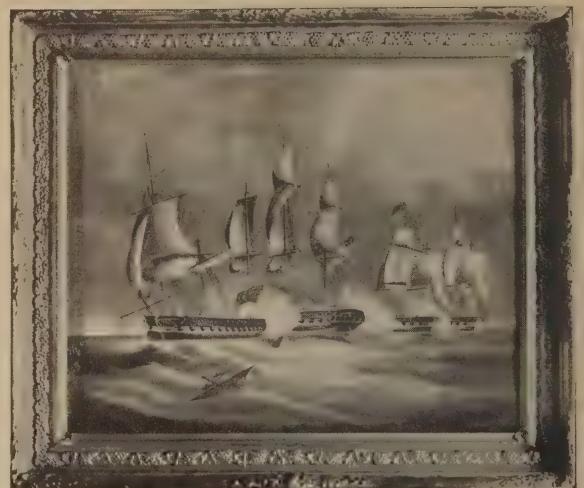
Left: A rare and interesting old finely carved limewood Figure of Boy holding a tazza, on carved pedestal; a very charming piece for a hall. Height 6 ft.

Centre: A fine old English Dresser with shelf back and cupboards and drawers below, with original brasses. The wood of this piece is a very richly figured pollard elm. The china displayed is part of a large collection of old blue and white Nankin of fine colour. Height 6 ft. 3 in., Width 4 ft. 10 in., Depth 1 ft. 8 in.

Right: A small old Queen Anne Grandfather Clock in oak case, with brass dial and 8-day striking movement by J. Dugmore-Derby; in good going order. Height 7 ft.

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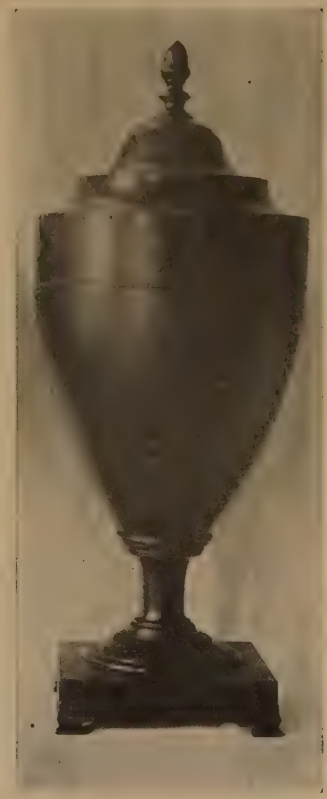


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DAY BED—Cherry



ONE OF PAIR OF BALBOA MIRRORS



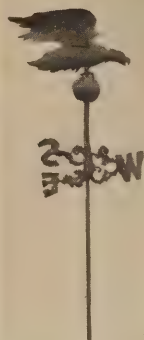
SET OF QUEEN ANNE CHAIRS—2 Arm, 6 Side



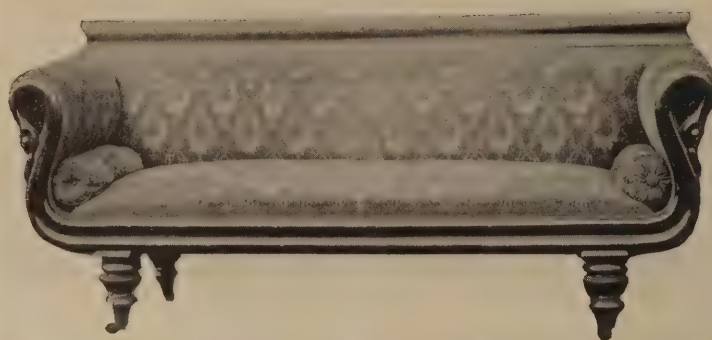
TRESTLE END GATELEG TABLE, 1680



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*"Ring out the new, Ring in the old,
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Ring in their beauties manifold."*

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A wing chair whose inviting lines offer rest and solace to the weary, \$275.00.

An ancient desk in mellow browned cherry; every drawer and pigeonhole has held its treasured secrets. An inspiration to him who writes, \$225.00.

A card table inlaid by the hand of an artist,

a thing of beauty and a joy forever, \$200.00. Mirrors, many and varied, for all places and all faces. The only friend that never flatters; we have them in convex — gilt, with pictures — Chippendale, many sizes and shapes. Ask for prices on what you want.

A gloriously tiger-marked curly maple low post bed, one in a thousand. It looks like happy dreams, \$135.00.

A maple chest of drawers with six neat and generous graduated drawers and all the original brasses and escutcheons — design

(Commerce) has never been refinished. Who wants this handsome old piece for \$200.00.

A curly maple drop-leaf table with the curliest of curls — curly legs, top and front. Will make one's hair curl with satisfaction, \$125.00.

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Present Offerings

Set of 8 Hepplewhite chairs, 6 side and 2 arm, mahogany, shield-shaped backs beautifully carved, silver plate inserted in back engraved with coat of arms.

Set of Chippendale chairs, walnut, 6 side and 2 arm, unusually fine, carved backs; one illustrated.

A double chair-back William and Mary settee with marquetry splats, ball and claw feet, cabriole legs.

Pair of Sheraton wall cabinets, mahogany, glass doors above, cabinets below.

Hepplewhite sideboard, beautifully inlaid English mahogany, serpentine front.

Amber glass dinner service, including finger bowls, 48 pieces.

Chippendale secretary, mahogany, pierced scroll top.

Three tier dumb waiter, mahogany.

Chippendale card table, mahogany; perhaps the finest example extant.

Pair of torcheres, mahogany; museum pieces.

Chippendale mirrors, several very fine specimens in gilt. Also several American mirrors, mahogany and gilt, with scroll top and eagle.

Pair of Ming jars, midnight blue, with teak bases and lids; Chinese of the finest quality.

Sheffield cake basket. Mahogany tray with Sheffield edge. Mahogany tray with fret edge.

Bow-front cherry bureau, very small, with attached glass.

Several pieces of American silver: tea pot, sugar bowl and creamer.

Fireside or grandfather's chair, ball and claw feet, needlework cover.

Wig stand, mahogany, powder box attached.

Single armchair, Chippendale; very fine specimen.



Present Offerings

Single American side chair; quite a good one.

Night stand, raised edge, cupboard and sliding drawer.

Walnut stool, ball and claw, carved on hips.

Walnut, American slope-fall desk, very fine interior.

Marine painting by Brangwyn; beautifully done.

A lot of old textiles: velvets, brocades, cut velvets, Italian and Spanish. Also several fine chasubles.

Set of 6 side chairs, wheel backs, mahogany; very fine.

Round breakfast table with drop leaves, mahogany, ball and claw feet, cabriole legs.

Oak joint stool; very early one.

Pair of Sheraton side chairs, mahogany, drapery backs.

Mahogany lowboy, Savery type; unusually good specimen.

Mahogany bow-front bureau, with maple drawer fronts, original handles.

Painted satinwood table after Angelica Kauffmann.

Bracket clock with chimes; unusually small; *Joseph Martineau, London.*

Pie crust table, mahogany; a really good one.

Set of 8 Chippendale chairs, very elaborately carved backs, ball and claw feet, cabriole legs; set that will withstand many attempts to find a superior.

Pair of lamps made of old Chinese jade and rose quartz vases, teak stands and gold plated bronze mounts, complete with shades; workmanship of the finest type.

Banjo clock; although not marked, several features of the mechanism stamp it as the work of Simon Willard.

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A RARE OLD CHIPPENDALE COMMODORE

CHIPPENDALE in his "GENTLEMAN & CABINETMAKERS DIRECTOR" gives a picture and working drawing of a COMMODORE very similar to the one pictured above.

He describes it as a COMMODORE TABLE, made of mahogany. Its date is about 1755.

There is very little doubt that Chippendale was influenced by commodes of the LOUIS XV type, when he designed this one. Pieces of this type in cabriole form, are very rare. The undulating form compares favorably with French work of this period.

The corners are canted, bow outwards and are carved in the form of acanthus leaves. The handles are bronze, of a very beautiful and delicate design in the form of dolphins.

The piece is full of life—the proportions are simple and pleasing.

It is now on view in my Galleries, together with TWELVE exceedingly fine OLD CHIPPENDALE RIBBON-BACK CHAIRS.

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ANTIQUES

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SHERATON THREE PART DINING TABLE (c. 1790)

Length, when fully extended, 8' 7"; width 46". An unusually attractive example of a type of dining table whose desirability is attested by increasing scarcity.

FURNITURE of pine and maple is essential to the equipment of old time country places. The Rosenbach Galleries offer some fine specimens in these woods. There is, too, a remarkable accumulation of early American mahogany.

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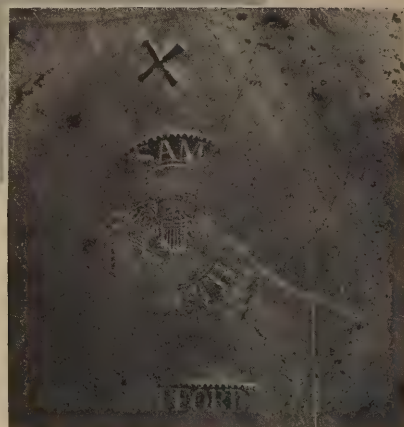
1320 WALNUT STREET, PHILADELPHIA



A BOWL BY SAMUEL DANFORTH (c. 1800)

Perhaps originally a christening bowl: in any case an exceptionally fine example of early American pewter. The mark of Samuel Danforth, of Hartford, which occurs on the bottom of the bowl, within, is likewise reproduced.

Owned by the Right Reverend James De Wolf Perry, Junior.



ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IX

JANUARY, 1926

Number 1

The Editor's Attic

The Cover

THE pipe pictured on this month's cover is a carved meerscham, with mountings of solid silver cunningly pierced and engraved. A coiled serpent constitutes the catch which holds the lid in closed position.

The Attic is unable, or, at any rate, unwilling, to commit itself as to the date or place of origin of this really unusually handsome smoker's utensil. Suffice it to say that the piece was purchased some years since in a Venetian tobacco shop. A romantic but obviously impossible pedigree went with the purchase, and was promptly lost.

Supplied, as it should be, with a stem approximating a factory chimney in length, and fueled with that light, long-cut tobacco affected by European pipe smokers—a tobacco which smoulders with the ardor of an inflamed straw mattress—this pipe must once have filled its owner with fumigative bliss. Just now, however, it is recommended to the contemplation of those surviving lovers of nicotine, who, having made a New Year resolve to reduce their daily quota of pipefuls, are casting about in search of a vehicle which shall approximate the comfortable dimensions of a magnum.

Mr. Cescinsky Talks Back

THE Editor, having ventured a footnote or two by way of appendix to Herbert Cescinsky's article *An English View of Philadelphia Furniture* in the November, 1925, number,* is the delighted recipient of the following characteristic observations from the author himself. Says Mr. Cescinsky:

Your foot-noter evidently thinks the theory that the mask on the seat-apron of Mr. Reifsnyder's chair is the face of Benjamin Franklin to be far-fetched. I offer no opinion on this as I put the idea forward as a basis for discussion, as I really would like to know, and it is only by such discussions, and the adducing of evidence, that we really gain information. When, however, your foot-noter, suggests Medusa OR APOLLO (?) as an alternative, I must beg leave to scream. Whatever one may say about Apollo, for or against, you could never (or should never) confuse him with Medusa. I have never heard that either were hermaphrodites, and I thought that they were of opposite sexes.

Now look at the mask on the chair. Make some allowance for years of friction due to cleaning and the wear of the back of a sitter's legs on the mask itself, and there can be no doubt that it is a representation of an old man. I seem to think that the wig of 1770 or thereabouts, is also indicated. What do you think?

Another point; whoever my unknown Frenchman may be, he certainly was not Randolph, for the one reason, among many others, that Randolph was in too large a way of business, and you cannot get individual work of the kind which this man's undoubtedly is, from a large factory. I see the same hand in all his work, by which I mean the same cutting from the same actual hand; not the tradition of the same workshop, by any means. I think I could recognize the products of Chippendale's factory, but I could not begin to recognize the actual work of Chippendale himself. He probably never made a piece of furniture with his own hands during the whole of his London career.

The Editor, having supplied the observations in question, has little to remark by way of rebutting Mr. Cescinsky's present argument. For one thing, Mr. Cescinsky deserves to be allowed the last word without interference. Still, it is only fair for the Editor to observe that he does not consider the suggestion that a portrait of Franklin may adorn the apron of an elaborate Philadelphia chair to be necessarily far fetched. Knowing, however, something of the ease with which a tentative hypothesis is often accepted as an authoritative statement of fact, he felt impelled to offer a note of caution.

In this connection, further, he must confess that he doubts that, after a century and a half of abrasion, an eighteenth century Medusa masque would be distinguishable from a carved Apollo countenance of similar vintage, except by virtue of tonsorial differences: sun rays for Apollo; snakes for Medusa. If the passing generations have bobbed either into unrecognizability, identification must fail. Again, the Editor is prompted to recall that certain Philadelphia examples of elaborate case furniture are ornamented with carved busts of more or less classic implication; and that Benjamin Randolph's business card displays, among other decorative accessories, the bust of a baldpated personage—perhaps an ancient philosopher—such as may have suggested the carving on the Reifsnyder chair. If, further, this latter work is actually a contemporary portrait, there should be discernible analogues somewhere not too far from the City of Brotherly Love.

To attribute the fine carving discussed by Mr. Cescinsky to Benjamin Randolph in person would, of course, be

*See ANTIQUES, Vol. VIII, p. 273

foolish. We in America are perhaps too prone to confuse — either in thought or in word — the owner with his shop and his shop workmen. Some anonymous Huguenot may, well enough, have done the work while Randolph, or another enterprising entrepreneur, received the credit. That the name of the skilled translator of the stolid wood into forms of exquisiteness will ever be known seems more than doubtful. Indeed, the notion that he may have been associated with Randolph of the elaborate trade card is wholly conjectural. After all, in recognizing a characteristic vision and an individual touch of hand, and in identifying some of those items of furniture which these attributes have served to adorn, Mr. Cescinsky has accomplished all that may be expected both for the enlightenment of the present day student and for the glorification of an unknown carver émigré of old Philadelphia.

The Porcelain Peril

PERHAPS the most intense industrial effort of Europe during the eighteenth century was that directed toward the discovery of a formula for true porcelain after the Chinese manner. There was good reason for it. Europe was being inundated with far eastern wares, whose novelty of decoration and refinement of form and texture captured the market. The European potter, therefore, found himself facing the alternatives of beating the Chinaman at the latter's own game, or of being himself driven out of business.

What was true of other parts of Europe was equally true of England. The passion for Chinese porcelain which held the fashionables of that nation in its grip seems today almost beyond belief. Drawing rooms "resembled more a china show-room than the social assembling hall of rational people. No mansion possessing the least claim to

fashion was considered furnished without a vast accumulation of china."*

Addison satirizes this mania at length in *The Lover*, where he implies, at least, the distress to British potteries which the demand for oriental wares was occasioning. By indirection he thus defends the native product: "Did our women take delight in heaping up piles of earthen platters, brown jugs and the like useful products of our British potteries, there would be some sense in it . . . but there is an objection to these, namely, that they might be of some use . . . and might be . . . employed in the service of the family; besides that they are intolerably cheap, and most shamefully durable and lasting."

But satire is more often an irritant than a cure where the ills incident to industrial and economic change are concerned. Neither cursing nor cajolery could turn back to brown jugs and earthen platters a popular fancy which had been captivated by the suave charms of the Orient. Under the circumstances, imitation became more than sincere flattery, it was the recourse of desperation.

The secret of true porcelain, however, did not yield itself readily to the investigator. Yet the quest was quickly productive of progress. In England, as elsewhere, the various local earthenwares underwent notable refinement of material, form and decoration. At the same time a wide utilization of white glass—which passed as a tolerable substitute for porcelain—took place.

Bristol Glass

THIS white, or milk, glass was a product common to every European country. But perhaps the best of it was that manufactured in Bristol, England. It was, in many ways, attractive, for its clear white surface — not without

*Mrs. Stone, *Chronicles of Fashion*, London, 1845, Vol. II, chapter I.



suggestion of hidden fires beneath—offered a tempting ground for the application of gilding and of enamel colors. That these were wrought together often in reminiscence of Chinese designs in itself offers evidence of a conscious effort to place glassware in competition with the imported porcelain from the Orient. And the effort appears to have been, for a time, successful.

But Bristol, it may be observed, was known for its potteries quite as early as for its glass works, and it was on behalf of these potteries that the talents of the town's more notable decorators were first enlisted. John Bowen and Michael Edkins both had won recognition as painters of delft ware. When this ware went out of fashion, Edkins, at any rate, placed his versatile hand at the disposal of the local glassmakers.*

Concerning Edkins, fortunately, quite a little is known, due to that artist's care in keeping his accounts and to his success in transmitting his own traits of painstaking exactitude to his son and grandson, the latter of whom carefully recorded the life and deeds of his able ancestor.

The Work of Edkins

RACKHAM and Reed reproduce, in full color, a delft ware plate decorated by Edkins in pseudo-Chinese style. The colors employed are blue, red, yellow and green. They are applied in flat masses with a swift and accurate touch. The head of the small Chinese boy who occupies the center of the plate reveals a free and telling line.†

When he turned his hand to painting on glass, the painter underwent a manifest change of manner. Percival‡ describes his work as "somewhat dry and liney," though the artist's productions, as a whole, he characterizes as "dainty and interesting."

It is possible for us here to examine Edkins' work as a glass painter in a garniture of three vases owned by Mrs. J. Insley Blair of Tuxedo, New York. Originally purchased in London, in 1881, by Irving P. Lyon from William Edkins, grandson and biographer of the decorator, their pedigree is well attested. At one time they belonged to Samuel Rogers, the poet; later they were rescued from the Alexandria palace fire.

But entirely aside from documentary attestation, certain elements of style reveal the Edkins of the Bristol delft ware, though on these glass surfaces it is evident that he worked with a more cautious brush, and with an eye to elaboration in detail such as the technique of glass painting permitted to a far greater degree than did that of earthenware.

In shape Mrs. Blair's vases are decidedly after the

*Edkins was employed by at least four of the fifteen or so glass houses of Bristol between 1762 and 1787. In behalf of which one of the group he decorated the vases now owned by Mrs. Blair, it would, doubtless, be impossible even to surmise. Knowledge of the man and his work is derived from Owen, *Two Centuries of Ceramic Art in Bristol*. Powell in his *Glass Making in England* states that in 1761 Bristol had fifteen glass houses. The number declined steadily. Directories of 1794 give six firms. Only one exhibited in the 1851 Exhibition in London.

†Rackham and Reed, *English Pottery*, New York, 1924. Plate VII.

‡MacIver Percival, *The Glass Collector*, New York, 1919, p. 182.

Chinese manner. The slender damsels of the flanking pair are Anglicized versions of those bygone ladies (*mei jen*) who graced so much fine oriental porcelain of early days. Despite their exquisite appeal, they were indelicately dubbed *Long Elizas* by the hard headed, round paunched Dutch merchants of the East India Company — who had no adequate appreciation of stream lines even in their sailing ships.

The motive of the central vase is one of those romantic bits of *Chinoiserie* of which eighteenth century decoration — in France and England alike — is full. Indeed, the gallant subject and the method of treating it strongly suggest the possibility that Edkins had taken more than a passing glance at contemporary French designs.

The vases as a group are a charming and valuable bit of decoration. More than that, they constitute a monument to the ingenuity of English industry in meeting a type of competition which, for a considerable time, seemed to threaten the very existence of that important branch of manufacturing which for generations had wrought common clay into articles of utility and beauty.

A Silhouette Identified

THE silhouette of a demure young miss shown in Figure 1, c. in the August, 1925, number,* and entitled, *Subject unknown*, has been identified by Mrs. Edward Ellwanger of Rochester, New York. A duplicate in Mrs. Ellwanger's possession is known to represent Anne Weacock, who acted as bridesmaid to the present owner's maternal grandmother at the time of the latter's wedding in 1826. That the silhouette was cut as a souvenir of that happy event is far from unlikely.

Errata

THERE is an error in ANTIQUES for November 1925 that should be corrected. Readers of the magazine are requested to take their pens in hand and change the date in the legend accompanying Figure 1, on page 270 of that number, from 1780-1790 to 1680-1690. The general text accompanying the illustration is such as to insure the careful reader against confusion; but an unfortunate typographical error of this kind should not be allowed to stand unnoticed.

Here is another correction of another kind. It comes in the form of a letter:

DEAR MR. EDITOR: May I trespass upon your valuable space to correct a slip in our book *National Types of Old Pewter*.

At page 15, I refer to a valued Swiss correspondent as *Mr. Richard Welter of Winterthur*. Owing to my change of home many of my papers were not available at the time I wrote my notes. This name was inserted from memory and should have read, *Mr. Robert M. Vetter*, who is now resident at Amsterdam, Holland.

As this wrong attribution has caused some annoyance to a friendly correspondent, I shall feel under a personal obligation to you if you will insert this correction in the *Attic*.

HOWARD H. COTTERELL.

*See ANTIQUES, Vol. VIII, p. 85.

English and Dutch Furniture Compared, I.

By R. W. SYMONDS

The Reason for Dutch Influence in England

MANY examples of English walnut and marquetry furniture of the seventeenth and early eighteenth centuries are very similar in appearance to contemporary Dutch pieces—so much so that the latter are often mistaken by the uninitiated for English examples.

The reason for this similarity is not far to seek. It must be remembered that the geographical position of England and Holland, the fact that both races were naturally seafaring folk, and, perhaps, a certain resemblance in character between the two peoples led to a community of interest whose intensity varied with the ebb and flow of current wars and politics.

Throughout modern history continental Europe—or, to be more precise, Holland, France and Italy—has consistently taken the lead in the arts of civilization. In every branch of art England has followed, sometimes critically, always slowly, and generally grudgingly, the initiative and example set by these other nations. The close understanding between the Dutch and the English was, accordingly, the reason why the arts and crafts of England were more influenced, during the sixteenth and seventeenth centuries, by Holland than by any other European country.

The period of walnut furniture in England dates from the accession of Charles II to the throne (1660). Between his father's execution and the Restoration, Charles II had lived the life of an exile on the Continent. During the latter part of this sojourn he resided in Holland, and that country became, in consequence, one of the headquarters of the Royalists. Many prominent members of the Royal party permanently remained with the young Prince, but, in addition, there was a continuous coming and going

between Holland and England of those secret adherents who still preserved a precarious existence in their native land. It is not difficult to understand, therefore, that, when Charles returned to England as king, he brought with him from the country of his refuge many new ideas on art, decoration, and furniture.

Walnut being the prevailing wood for furniture in Holland, it naturally became the fashionable wood for furniture in England. English walnut and marquetry furniture from 1660 to 1700 bears the unmistakable impress of Dutch influence; although from 1700 to the end of the walnut period, in 1745, the resemblance is less marked.

Who Made the First Walnut Furniture in England?

Whether the veneered walnut and marquetry furniture of the late seventeenth century—which, in style and manner, differed utterly from the oak furniture of the preceding period of the Commonwealth—was made by English craftsmen in imitation of the Dutch furniture, or whether it was the work of Dutch craftsmen resident in this country is a question now difficult to decide. One point that may be urged against the view that

such furniture was made solely by English workmen is the fact that there are no surviving examples of the type which show traces of a transitional style.

It is certain, however, that the Dutch, until after 1670, were ahead of the English in the craft of cabinetmaking. The English craftsman, up to 1660, had been used to working in oak, and it is unlikely that he could have arrived in any short time at equality with his Dutch contemporaries in producing marquetry and veneered furniture, which required far more skill in its making

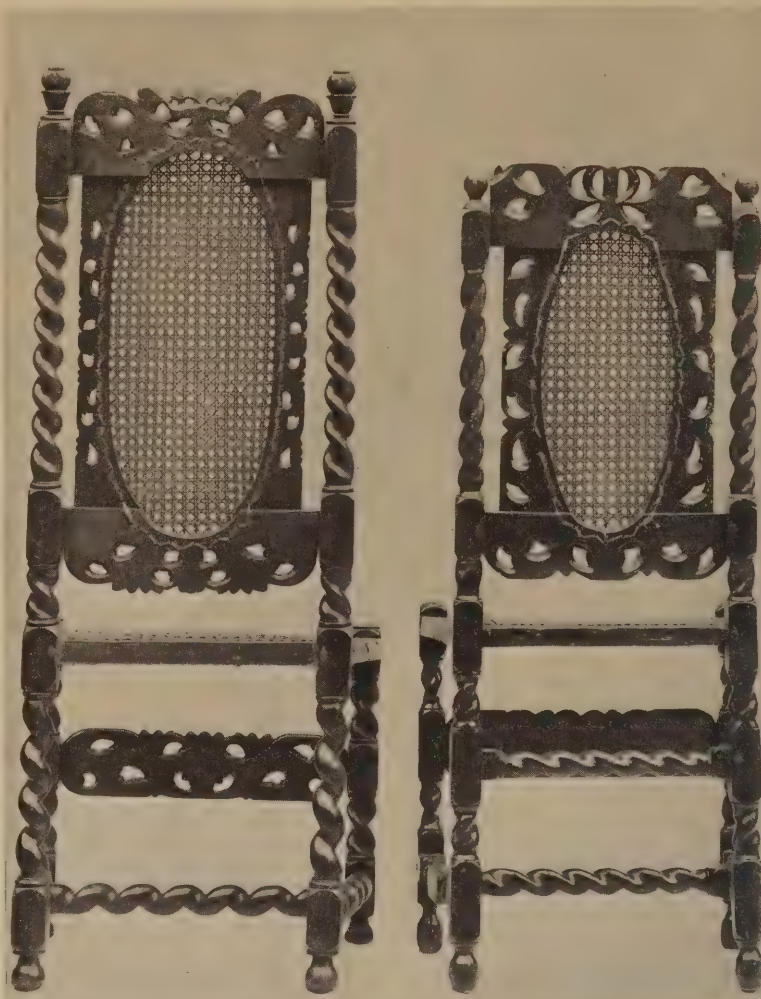


Fig. 1 — DUTCH AND ENGLISH WALNUT CHAIRS COMPARED (c. 1670)

- a. Dutch specimen. The spiral twist of the stiles and front legs differs from that of the back legs and the stretcher. There is no back stretcher. The caned panel of the back is a large oval.
b. English specimen. Same spiral twist in legs and stiles. Back stretcher placed high. Piercings of back large and bold. Caned panel of the back tending to oblong shape.

than did the earlier oaken specimens.

Especially is this true of marquetry. The craft of the marquetry cutter was quite distinct from that of the cabinetmaker, and perfection in it could not have been attained without long apprenticeship. In addition, there is no record of any attempt having been made before 1660 to produce this furniture in England. When

Fig. 2 — (right) DUTCH ARMCHAIR (c. 1675)

Arms heavy and elaborately carved. Front stretcher shows eagle motif, characteristically continental. It is to be observed that the central stretcher joins a turned member to a block in the side stretchers. This seems continental practice. English practice tends to make each turned member terminate in a block of its own.

Fig. 3 — (left below) TYPICAL ENGLISH ARMCHAIR (c. 1670)

Carving cruder and more summary than that of the Dutch example of Figure 2. Arms far more delicate, less elaborate and in better proportion. Crown motif in both cresting and front stretcher. Note that the central stretcher terminates in a block at each end. Edge of seat decorated with scroll design.



walnut furniture became fashionable, doubtless a large number of Dutch craftsmen came over to England, and it seems reasonable to believe that the craft of furniture making, as far as veneered walnut and marquetry was concerned, was largely in their hands; though the special requirements of the English market caused the alien craftsmen to alter their designs to suit the new environment.

Fig. 4 — (center below) ENGLISH ARMCHAIR (c. 1675)

The carving here shows more detail, greater refinement and more skill than that of the previous example. Arms remain light and well proportioned. Decoration of seat edge is a tulip scroll. The crown motif is here strikingly associated with that of the Scotch thistle.

Fig. 5 — (right below) DUTCH ARMCHAIR (c. 1675)

Again the heavy and elaborate arms characteristic of Dutch pieces; wide oval caning of back; different spiral twist of legs. The crown motif here used is quite different from that which characterizes English chairs of the period.





Fig. 6 — FOREIGN CHAIR, PROBABLY FRENCH (c. 1690)

The portrait medallion on the back is, in itself an index of continental design.

The Effect of French Influence

No survey of the English furniture of this period would be complete without reference to the part that French influence played in its design. This influence—the outcome of the revocation of the Edict of Nantes, in 1689, which caused numbers of the Huguenot craftsmen to migrate to England—is especially noticeable in the seaweed and arabesque patterns of marquetry, derived from the designs of André Boule, the celebrated French *ébéniste*.

The advent of William III to the throne also left the mark of a mixed influence on the design of English furniture. This influence, although of Dutch origin, was indirectly French, since at this period the furniture of Holland was experiencing changes at the hands of Huguenot refugees. Foremost amongst these was Daniel Marot.

Marot had been court architect to William at The Hague, and, when the latter became king of England, he took up a similar position at the Court of St. James. Marot's designs were founded on the school of Louis XIV, and his style showed a blending of both Dutch and French design.

Thus we may observe that, as the seventeenth century drew to its close, English furniture was undergoing a transformation: first, in material—from oak to walnut; second, in design—from clumsy simplicity to skilful elaboration. The influences which produced this transformation came from the Dutch, though some of them represented indirect borrowings from the French. As the eighteenth century progressed, however, the borrowed styles came more and more completely translated into native design, until, before the mid century, English furniture owed nothing to Dutch assistance.

A Method of Comparison

For the purpose of drawing a comparison between the English and Dutch furniture, it is proposed to divide the furniture itself into two classes—Chairs, and Veneered Walnut and Marquetry Pieces—and to consider each under



Fig. 7 — FOREIGN ARMCHAIR, PROBABLY FRENCH (c. 1685)

The heavy, elaborate arms would exclude this piece from the category of English examples; but the chair has many of the marks of the style which the Huguenot architect Marot brought to the court of William and Mary.

the headings of: 1. Design; 2. Quality of Workmanship; 3. Methods of Construction. The reason for this division is that the craft of the chairmaker was, and is today, quite separate from that of the cabinet-maker. This is especially noticeable from 1660 to 1700, when chairs were made of solid walnut, while the other furniture was of veneered walnut.

It must be understood that this comparison is based upon examples of the furniture ordinarily used by the better classes, and does not include either the productions of the country cabinetmaker for the lower classes, or the very costly and superlative pieces made for the nobility.

CHAIRS: DESIGN

Carolean Chairs

Unlike the contemporary veneered walnut and marquetry furniture, the Carolean walnut chairs experienced a transitional period of design. The earliest examples are plain and simple, and their evolution can be traced back to the chairs of the late Cromwellian period. These pieces, as their design became more fully developed, bore a strong resemblance to those of the Dutch.

The chairs of both countries display not only the characteristic spiral twist legs, stretchers and back uprights of the period, but also the carved cresting and front stretcher, together with cane panels in seat and back. That the design of these chairs is extremely varied may be surmised from the fact



Fig. 8 — DUTCH MARQUETRY CHAIR (c. 1730)

Over elaborate, restless, with pinched feet and swollen knees; yet beautifully inlaid.



Fig. 9 — DUTCH MARQUETRY TABLE (late seventeenth century)

Heavy top with square edge, massive legs and stretcher.

that, although hundreds of specimens have survived, hardly any two of them are exactly alike. One reason why such an amazing number of chairs of this type is to be found in England today is that a large percentage of them has been imported from abroad to meet the demand.

In general, the chief difference in design between the English and the Dutch chairs of the type noted lies in the fact that the majority of the foreign examples show *two types of spiral twist in the one chair*, while those of English design show *only one type*. In the Dutch chair, the back legs and subsidiary stretchers are of a different twist from the front legs, arm supports and rails to the back. For an example of this, compare the foreign with the English example in Figure 1. This is not an invariable rule; but the majority of foreign specimens are found with a spiral twist of two patterns.

Another very important variation occurs in the position of the stretchers, which differs in the English from that in the foreign examples. In chairs of English manufacture, there is *always a stretcher connecting the back legs midway between the seat rail and the bottom of the legs* (Fig. 1b, 3 and 4). In foreign chairs, *no stretcher, as a rule, connects the back legs* (Figs. 1a, 2 and 5). *Where such a stretcher does exist, it is not placed halfway up the legs, but close to the ground, in which case the stretcher joining the two side stretchers in the middle is absent.*

Again, English chairs with spiral twist legs and rails

usually show a back cresting and front stretcher carved in broader and bolder design and in higher relief than those of foreign examples. The latter are usually more intricate, and exhibit more detail and more piercing in their carving.

Foreign arm-chairs, furthermore, usually have their arms heavier and bolder, and more elaborately carved than the English chairs, whose arms are relatively light and simple (*Figs. 2 and 5*).

Foreign examples are also frequently encountered which are ornamented with a bird motif on cresting and front stretcher, (*Fig. 2*) in place of the crown, which is a favorite item of decoration in the English chair. The cherubs, so well known

on English chairs as supporters to the crown, are likewise to be found on foreign pieces; but, in the latter case, they usually support an eagle, or a type of coronet different from the English crown (*Fig. 5*). Another feature of design, more often found in a foreign example than in an English one, is an oval cane panel in the back instead of an oblong form.

The seat rails of English chairs of the type under discussion are usually decorated with an incised diamond pattern, or with a design of flowing acanthus foliage (*Fig. 3*), whereas the seat rails of foreign chairs are usually treated with a design of laurel leaves (*Fig. 5*).

More foreign chairs with upholstered backs and seats have survived than have similar English chairs. From this it may be assumed that such pieces were more favored on the Continent than in England. An example of such a chair is illustrated (*Fig. 2*). Many foreign chairs with upholstered backs display a *turned baluster stretcher in front, instead of a carved stretcher*. Such a stretcher is very rarely found in English chairs. But examples of chairs with upholstered backs and turned legs and stretchers, of French and Italian origin, are met with.

William and Mary Chairs

The walnut chairs of the William and Mary period (1689-1702), which have much more elaborate and detailed carving than those of the three decades previous, but without the spiral twist of the earlier chairs, are so closely similar in design to the Dutch chairs of the time—especially to those showing the influence of Daniel Marot—that

it is extremely difficult to tabulate differentiating indications.

English chairs of this type are, however, generally more restrained in decoration than are the Dutch, which, in many instances, are extremely ornate; in fact so much so as to suffer in artistic quality. The chair illustrated (*Fig. 6*) has no counterpart among English examples. The motif of a medallion head in profile, such as appears on this chair, is typical of continental design, and its presence always denotes a piece of foreign origin.

Queen Anne and Georgian

Now a word as to the veneered walnut, hooped-back

chairs of the Queen Anne and Georgian periods. Although the Dutch chairs of these periods have the same type of back as the English chairs, and the same cabriole leg ending in a claw and ball foot, there is no likelihood of confusing the two types. The Dutch chairs are narrower in the back and seat, and show a seat rail curved and shaped more than is the case with English chairs. The Dutch claw and ball foot, furthermore, often has a pinched and cramped appearance (*Fig. 8*), very different from the bold and vigorous treatment of the motif in English design.

CHAIRS: QUALITY OF WORKMANSHIP

In comparing the quality of workmanship in Dutch chairs dating from 1660-1690 with that of contemporary English specimens, it will be found, in the case of the latter, that the carving is broad and rather roughly executed at the beginning of the period, and that it gradually becomes more and more refined. The carving of Dutch chairs was more elaborate, more intricate in detail, and it was, if anything, superior to that of the English until 1685-1690, when the craftsmen of both nationalities had attained the same high level of skill. But, while Dutch and English chairs produced between 1690 and 1700 were equal in quality of carving, the Dutch were much the more elaborate in ornament. During the eighteenth century, English chairs, with their veneered backs and seat rails, and their solid walnut legs and arms, were of considerably better workmanship than contemporary Dutch veneered walnut and marquetry examples.

(To be concluded in February)



Fig. 10 — ENGLISH MARQUETRY TABLE (late seventeenth century)

Top shows molded edge. Legs and stretcher base far more graceful than those of Dutch specimen in Figure 9.

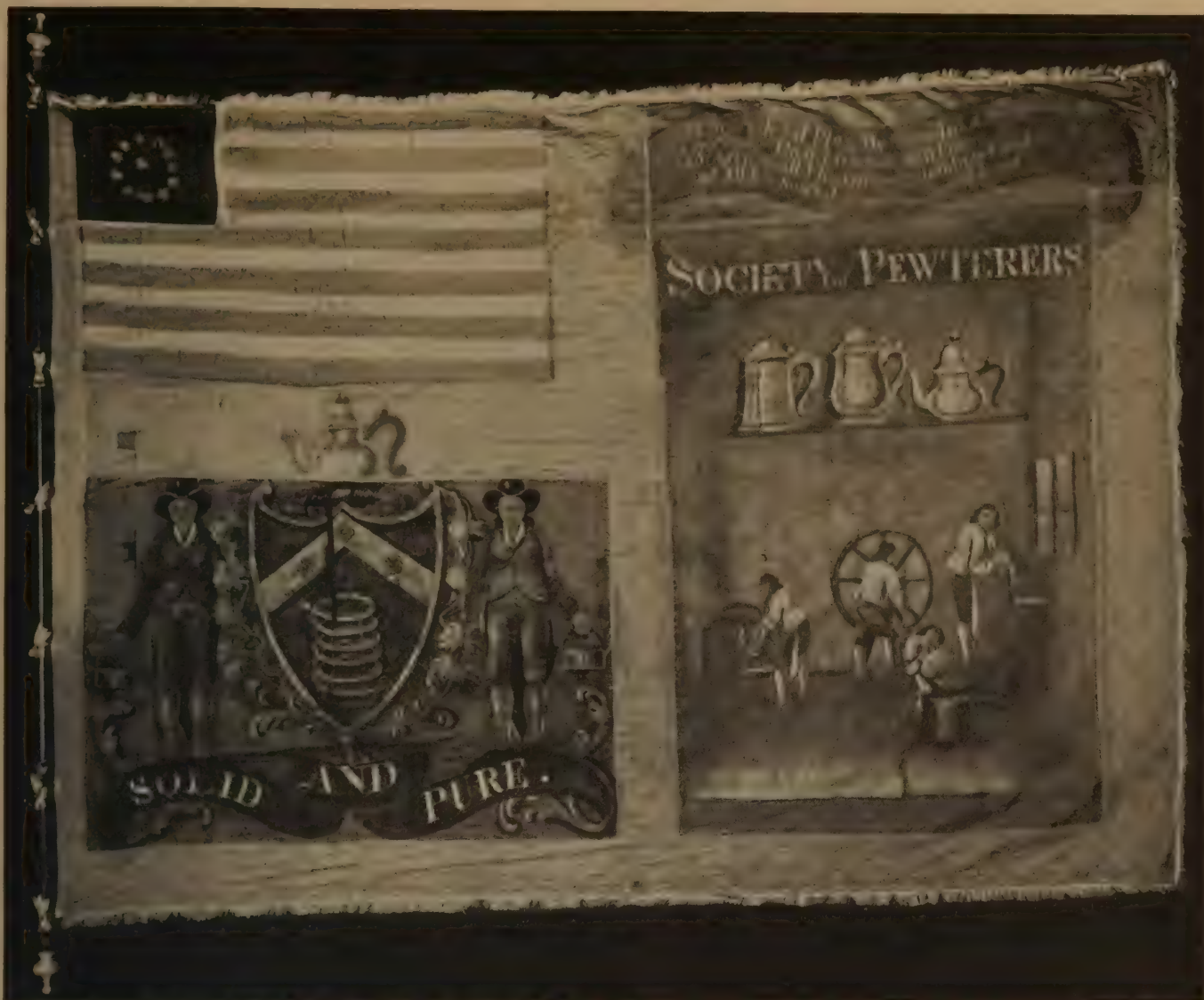


Fig. 1 — BANNER OF THE NEW YORK SOCIETY OF PEWTERERS (1788)
Carried in the Federal Procession held in New York, July 23, 1788.
Owned by the New York Historical Society.

Casual Notes on American Pewter

By THE EDITOR

IN his notes on American pewter published in *ANTIQUES* for October, 1925, Howard Herschel Cotterell emphasizes the fact that, in Colonial America, no such guild or company of pewterers existed as that which, for some centuries in England, exercised an almost tyrannous authority over its members — their methods of manufacture and their personal behavior. Yet it would have been strange if something of the guild spirit of the home country had not been carried into the individualistic new world by immigrant craftsmen, and by them retained in sufficient potency to become assertive in the unanimous good fellowship of festal occasions.*

*On the participation of the English trades guilds in national and local pageants of all kinds see Navarro, *Causeries on English Pewter*, p. 75; or, the source of the material, Welch, *History of the Pewterers Company* (1902).

Evidence in point is supplied by a painted silken banner, now belonging to the New York Historical Society, which was borne in the great Federal Parade held in New York City, July 23, 1788 in celebration of the ratification of the Federal Constitution (*Fig. 1*). In the *Historical Society Bulletin* for July 1925, Sarah H. J. Simpson illustrates this banner in the course of a description of the Federal Parade as a whole.* The event thus described must have been highly picturesque. For the time being, at least, the members of virtually all the trades and professions of the city constituted themselves as societies,

**The Federal Procession in the City of New York*, by Sarah H. J. Simpson, *The New York Historical Society Quarterly Bulletin*, Vol. IX, No. 2. For permission to use this material and to reprint the photograph of the banner *ANTIQUES* acknowledges the courtesy of Alexander J. Wall, Librarian of the Society.

which not only occupied distinct places in the procession, but signaled their presence with symbolic or expository floats and significantly emblazoned banners. The tailors, for instance, paid their tribute of appreciation to Adam and Eve for that early indiscretion which gave first impulse to the sartorial art, by carrying a huge banner upon which appeared the primal pair, life size and attired in brief garments of fresh verdure. Accompanying this representation ran the explanatory legend *and they sewed fig leaves together*.

Blind to their dark future in the land of the free, the brewers made brave showing with a huge cask, within whose capacious interior foamed three hundred gallons of ale. The potters manned a float whereon the workings of their craft were depicted in full life—until, in an unfortunate moment, the equipage broke down, to the great detriment of pots and potters alike.

The pewterers appear to have been satisfied with a revealing banner of orange colored silk, which is described as follows:*

Underneath the colors of the United States are the pewterers' arms supported by two miners holding burning lamps. The motto *Solid and pure* is in gold letters. On the front of the flag are the words *Society of Pewterers* and a representation of a pewterer's shop with different branches of the trade at work. Some of the work is finished. Above this are the following lines:

"The Federal plan most solid and secure
Americans their freedom will endure
All arts shall flourish in Columbia's land
And all her sons join as one social band."

This silken trophy, miraculously preserved for more than a century, came into possession of the New York Historical Society in 1903, as the gift of James S. Haring of Orangeburg, New York. Sadly dilapidated at the time of its donation, the flag has recently been restored and given a conspicuous position in the rooms of the Society.

The existence of this banner is, however, very far from constituting proof that a Society of Pewterers ever functioned as an active organization in New York City. Until further evidence, one way or another, is forthcoming, it may be safest to suggest only two rather obvious inferences: first, that, in 1788, there was in New York City a sufficient number of pewterers enjoying a prosperous trade to justify

the making of a fairly expensive banner; second, that, for the time being, these men associated themselves for purposes of celebration in a manner honored by centuries of inescapable tradition.

To the student of early American pewter the banner will, perhaps, be particularly significant as an index of the fashions prevailing toward the close of the eighteenth century, for it displays four objects of household use—two tankards and two teapots—depicted in large scale.

Without exception these pieces seem to support the statement previously made in *ANTIQUES* that styles in American pewter were close to half a century behind those current in England.

The doubledomed, straight sided tankard shown on the shelf above the heads of the pewterers at work in their shop is, indeed—save for a slightly intensified tapering of the body—hardly to be distinguished from the English type of the first quarter of the eighteenth century. The pot-bellied tankard next to it would fall somewhat later, perhaps as late as 1750.

As for the teapots—the one on the shop shelf, and that which conveniently surmounts the coat of arms—who can speak with finality of them? Careful search through numerous works, both English and American, reveals little or no information concerning the form of pewter teapots until we reach the second quarter of the nineteenth century immortalized by Mr. Kerfoot as the "coffee pot era." If we would surmise concerning the appearance of eighteenth century pewter teapots, therefore, we must do so, apparently, on the basis of analogues in silver.

By 1780, or thereabouts, English silver teapots were displaying lids flat, or only slightly domical, straight spouts, and oval, hexagonal, or octagonal bodies with straight sides.* During the previous quarter century the general form of silver teapots had been *globular*. The pear, or gourd shaped silver teapot, with a goose neck and highly domical lid, is distinctively of the period 1700-1725. What is true of the chronology of silver teapots in England is, doubtless, roughly true of pewter teapots of the same nationality. Yet the pewter specimens pictured by the

*De Navarro in his *Causeries*, referred to *supra*, illustrates a pewter tea caddy in this style, but no pot, p. 99, Plate I.



Fig. 2 — EARLY PEWTER TEAPOT (eighteenth century)

The pot, marked on the bottom *IP* in a circle, is probably of English make. The wooden button of the lid has been restored. The handle appears to be original. This teapot is an heirloom piece. Owned by Mrs. Harry F. Allen.

*See the note above.



Fig. 3 — QUART TANKARD BY JOHN WILL
(eighteenth century)

The tankard is shown in two positions, the better to display its elaborate wrigglework decoration. The mark *IW*, in a circle on the bottom of the tankard, within, is likewise reproduced.

Owned by Mrs. J. Insley Blair.

A RARE TANKARD

Quite the rarest known American pewter tankard, and perhaps the rarest known specimen of American pewter of any kind, is the specimen here illustrated (Fig. 3). For some time past it has been owned by Mrs. J. Insley Blair, of Tuxedo, New York; yet its probable American origin was not until recently suspected.

The tankard stands better than six inches high, and displays the double domed lid with serrated edge, and the bulb finial handle, which, in England, characterize tankards of the first quarter of the eighteenth century, and, in America, are discoverable in somewhat indiscriminate use at any time during the century.

The remarkable feature of this tankard is, however, the elaborate "wriggle work" decoration with which its outer surface is covered. This design consists of scalloped edgings within whose confines appear a tree upon an eminence, and an elaborate scroll-framed reserve for monogram or cypher. From the side of the scroll spring conventionalized roses, and, here and there upon the pewter, appear forms strongly reminiscent of the familiar tulip pattern.

The scalloped edgings are suggestive of something familiar, yet difficult, at first glance, to identify. If, however, the reader will turn to *ANTIQUES* for November, 1924, he may quite naturally conclude that these roughly engraved scallops are derivatives of the leaf borders with which the Dutch silversmiths of New York were so fond of adorning their fine tankards. Indeed, the engraving as a whole smacks strongly of Dutch influence—the same influence, perhaps, which prompted the fantastic wriggle

American pewterers upon their gala banner of 1788 are of the primitive Queen Anne form which flourished abroad fully sixty years earlier.* Almost precisely such a teapot, apparently English made, now owned by Mrs. Harry F. Allen of Norwood, Massachusetts, has long been an heirloom in her family. Its mark is *IP* in a beaded circle on the bottom. The form of the letters suggests the early eighteenth century. This teapot is here illustrated (Fig. 2). Save for its greater refinement of spout, it is virtually identical in design with the pair of pots pictured in the pewterers' banner of the Federal Procession.

Oddly enough, the Britannia ware makers, during the coffee pot era of the 1830's and 1840's, appear to have drawn the inspiration for their designs largely from the pewter forms popular during the first quarter of 1700. Reference to Kerfoot's *American Pewter* will reveal innumerable, pear shaped, duck necked coffee pots and teapots of the 1830-1840 period. Yet these late examples are, in so many essentials, different from their early prototypes that confusion between the two should be easily avoided by the reasonably accurate observer who has learned to make comparison on the basis of differences rather than resemblances.

*For excellent illustrations of English silver teapots see W. W. Watts, *Old English Silver*, New York, Scribners, 1924, Plates 72b, 73a, 73b, 74b, 107a, 107b, 107c.

work decoration of certain English pewter of the Stuart period,* and which is observable in New York silver of the late seventeenth and early eighteenth centuries. The crudely formed initials *P. H.*, which, doubtless, are the sign manual of some owner of the piece, are hardly to be accounted as a part of the original engraving.

After observing the traces of a possible New York Dutch influence in the decoration of this obviously Anglo-American tankard belonging to Mrs. Blair, it is encouraging to discover, stamped on the bottom within, the maker's mark, a small circle enclosing the initials *IW*.† These initials are already familiar to readers of *ANTIQUES* through encounter with them on Herbert Lawton's plate, pictured and described in the April, 1925, number and again considered in the recent October number.** They are, if *ANTIQUES* is correctly informed, the mark of John Will, father of Henry Will of New York City. Henry Will was a listed pewterer, according to Mr. Kerfoot, in 1793. Presumably he was active as early as 1765. What still earlier dates should be assigned to John Will, the father, we may, in due course, learn from researches now being conducted by Louis G. Myers.‡

A SAMUEL DANFORTH BOWL

Another rare piece of early American pewter, hitherto unpublished, is the bowl pictured in the Frontispiece and now owned by the Right Reverend James DeWolf Perry, Bishop of Rhode Island. When originally presented to Bishop Perry, some few years since, this bowl, accompanied by a small pewter flagon, was reported to have come from a church in Ridgefield, Connecticut. Both were assumed to be of the same origin, and both were placed in the Bishop's private oratory, where, indeed, they are discoverable today.

Obviously, however, the little flagon, or measure, which stands but five and three-quarters inches in height, is neither American nor English. It is either continental or of that intermediate persuasion which comes from the Channel Islands. But the bowl is clearly marked on the

bottom, within, with the stamp of Samuel Danforth, of Hartford, Connecticut.

This particular Danforth appears to have been active shortly subsequent to the Revolution and to have expressed his patriotic ardor as an American citizen by using his "touch" as a medium for playing numerous variations upon the device of an eagle. That particular eagle manifestation which appears in Bishop Perry's bowl is closely similar to that illustrated in Figure 133 of Kerfoot's *American Pewter*. To Danforth's versatility Figure 140 in the same book bears witness; for here are plates, shallow and deep, a porringer, a quart mug, a basin and a small beaker.

To this list we may now add this really noble bowl, with its well formed foot, its massive reeded column where on the basin rests with the stability of an Italian fountain. None of the connoisseurs of American pewter who have examined the photograph of this bowl—and they are several—has been able to cite a similar example. The piece appears to be *sui generis*, and to have been made upon special order.

Mr. Myers is inclined to doubt that it was originally intended specifically for christening purposes. Its considerable diameter, seven and five-eighths inches, and the thickness of the column, great enough to preclude a sure and ready grasp by the fingers of an officiating clergyman, lend some justification to this doubt. Some kind of serving dish the bowl may once have been, or a pedestal, after the manner of an Irish potato ring; but there seems no good ground to question that its sacramental associations have endured through a long period of years.*

Mr. Kerfoot ranks Samuel Danforth's pewter as "good but not of the best quality." Whether in this he refers to material or to design is not quite clear. In any case, this bowl of Bishop Perry's would justify a considerable modification of the expressed opinion. The piece is, of course, later by many years than Mrs. Blair's tankard. It may perhaps be assigned to the first decade of 1800, during which period Mr. Kerfoot believes Samuel Danforth was active. Nevertheless, it deserves to rank with Mrs. Blair's tankard as among the few really distinguished examples of work evolved by a school of American craftsmen whose productions so far discovered are seldom notable for their distinction. This last general judgment is, however, one which may automatically be revised by a few more discoveries of pieces such as those here pictured.

*A considerable investigation very kindly undertaken in Ridgefield, Connecticut, by a friend of *ANTIQUES* failed to reveal any record of the Danforth bowl and its foreign companion in the history of any of the local churches.



Fig. 4—SMALL COVERED MEASURE (1798)

While this piece accompanied the Danforth bowl—shown in the Frontispiece—when the latter came into its present ownership, it is neither English nor American. It appears to be from the Channel Islands.

Owned by the Right Reverend James De Wolf Perry, Junior.

*Concerning seventeenth century Dutch influence on the contemporary silver of England, Watts, as above cited, p. 63, makes interesting remark. We may, of course, no more than assume that a similar influence was operating in the humbler field of pewter.

†The photographing of this mark in the depths of a quart tankard is no mean testimony to the skill of Paul J. Weber who took the picture for *ANTIQUES*.

**See *ANTIQUES*, Vol. VII, p. 193, and Vol. VIII, p. 216—particularly the footnote, where it is observed that the *IW* plate now belongs to Mr. Myers.

‡Charles A. Calder, of Providence, owns a pewter plate marked with the full name of John Will, together with what appears to be a form of that *anglo* mark which Howard Herschel Cotterell, in his *National Types of Old Pewter*, cites as an index of continental origin. In the case of a New York pewterer, however, such a mark, like the decorative trend of Mrs. Blair's tankard, would imply more than a sensitiveness to un-English models.

The Sculptures of John Rogers

By WALTER A. DYER

Illustrations by courtesy of Derby Rogers

DO you remember the Rogers groups? Fifty years ago there was nothing more popular for wedding gifts and other presentations, and even thirty years ago they were to be seen in many an American home. The Rogers group in my family was the one called *Weighing the Baby*, and it stood in a place of honor on the marble top, black walnut stand in the parlor.

Then the Rogers group went out of fashion with other mid-Victorian things, and the newer generation knew it not. But we have begun to wonder whether all mid-Victorian art was really so bad after all. We have begun to explore that period with some curiosity, and we discover not only that John Rogers was a very capable sculptor but that his work possesses an historical interest that should not be lost sight of.

John Rogers (Fig. 1) with all his skill and his business acumen, was largely self taught in his art. He was born in Salem, Massachusetts, in 1829. He started life as a poor boy, and, like so many Americans of his period, achieved recognition and material success through sheer native ability. He had but a common school education, and was obliged to go to work at the age of sixteen. He had a varied career, chiefly as a machinist and surveyor's draughtsman. He began modeling in clay as a pastime while working in Manchester, New Hampshire, and he acquired proficiency without much instruction.

He did enjoy, to be sure, a short period of study in Europe during the winter of 1858-59; and in Rome he was, for a time, pupil of an English sculptor named Spence. More important, probably, was the fact that he learned in Italy certain methods of reproduction in plaster which had much to do with his subsequent material success.

The lofty classic style of sculpture which Spence taught did

not greatly appeal to young Rogers, and he returned to this country to take a position as draughtsman in the office of the city surveyor of Chicago. While there, he modeled, in 1859, his small group

The Checker Players (Fig. 5) for a fair of the United States Sanitary Commission. The reception accorded this was such that he determined to devote himself in earnest to sculpture.

He went to New York in 1860 and succeeded in having his *Slave Auction* (Fig. 2) exhibited in the Union Art Galleries, and received his first taste of fame and publicity. He decided to embark upon a commercial venture, and opened an attic studio at 599 Broadway. It was here that he began putting into practice the Italian process of reproducing his clay models in plaster by means of gelatine molds, which made a large number of copies possible. Having perfected this method, he produced copies of his *Slave Auction*,

which he endeavored to induce New York dealers to carry in their shops. Fearful of the loss of southern patronage, however, they refused. He then hired men to peddle his reproductions about the streets and thus started upon his real career.

With the outbreak of the Civil War came a demand for war subjects, of which Rogers made several. He ignored the question of alienating southern sympathies, but strangely enough it was with one of his war groups *Taking the Oath and Drawing Rations* (Fig. 4) that he won his way in the South. He pictured the beauty of southern woman in such a manner as to appeal to southern chivalry. However, his largest sales were in New York, New England and the Middle West, where he established many agencies.

During the '70's he continued his New York studio, and made his home in that city at 145 West 43rd Street. About 1871



Fig. 1 — JOHN ROGERS, SCULPTOR (1829-1904)
Taken between 1865 and 1870.



Fig. 2 — THE SLAVE AUCTION (c. 1860)
An early piece, which brought Rogers his first recognition in New York. A little stiff and a little stagey. With further experience, Rogers became exceedingly skillful in composing several figures.

but nearly all managed somehow to strike a universally sympathetic note. They were sincere, and, in most of them, there was a bit of fun. They were largely sentimental, but theirs was a sentimental period.

It was, furthermore, a period of intense national feeling—native, American. America had begun to find herself. She had become, in more ways than one, self-conscious, self-appreciative, desirous of self-realization and self-expression. A group of genre painters came into prominence during this period, including W. S. Mount, R. C. Woodville, F. W. Edmonds, W. Ranney and others. They, as well as the contemporary Hudson River school of landscape painters, reflected this new American spirit. Their work depicted American life and manners in a style and technique purely American in origin and development. Like Rogers, these men were largely self-taught, and were untouched by the European tradition.

I can fancy the professional art critic passing over the work of Mount and Woodville with scant ceremony. Compared with the finished, more imaginative work of the French and Dutch genre schools, it indeed appears primitive, almost childish. Most critics mark down the value of work so photographically narrative as theirs. But the student of the development of American art, the connoisseur and collector of Americana,

can afford to ignore the verdict of the critics. He will perceive that the work of our ardent and sincere primitives has its very real value as representing, historically, one productive period of American art, perhaps the most completely American period we have experienced. And it supplies a record of the costumes and customs, the mental and moral viewpoint, of the American people of its day. It expresses the common life of the time.

What Mount and Woodville did on canvas, John Rogers, their contemporary, did in clay and plaster, and with much the same ideals and purposes. His was genre sculpture, honest and unaffected, and based upon an ancient and sound tradition. Therein lies its appeal to American antiquarians and collectors. A Rogers group is even more eloquent of a past generation than a Bennington pitcher or a Hitchcock chair. As a rule it is truer to life than a Currier print.

The greatest fault in the Rogers groups, to my way of thinking, lies in their material. It is not only perishable but rather unlovely. The reddish plaster cast was dipped in a sort of paint that dried to a dull putty color, and this paint has a tendency to flake off, so that few existing examples are perfect and unmarred.

Modern collectors have been asking how this coating may be renewed. Rogers himself was aware of this difficulty



Fig. 9 — THE RETURNED VOLUNTEER

This, like the preceding, falls into the Civil War category. The emphasis is placed upon the adventurous and heroic aspects of campaigning rather than upon its squalor or its gruesomeness. In this it is at variance with the present point of view.



Fig. 10 (left) — COUNTRY POST OFFICE

This falls into two categories, that of the Civil War, and that of domestic genre. The local cobbler, who also occupies the exalted position of postmaster, is quite as much interested in the letters which pass through his hands as are the recipients.



Fig. 11 (right) — THE CHARITY PATIENT

Call it sentimental slush, story telling, anything else equally derogatory—yet the appeal of this group may not be gainsaid.

exceedingly popular were *Coming to the Parson*, *Weighing the Baby*, *Fetching the Doctor* and *Neighboring Pews*. Joseph Jefferson posed for the three scenes from the story of Rip Van Winkle. *The Football Players* was Rogers' last work.

Rogers found it desirable to have most of his groups cast in bronze to secure permanence. Some of these casts are preserved in the studio at New Canaan; others are in the possession of the Metropolitan Museum of Art, New York, and the Museum of the Brooklyn Institute of Arts and Sciences.

Rogers also executed at least two large pieces of sculpture. One is the equestrian statue of General John F. Reynolds, who was killed at Gettysburg. This statue now stands before the City Hall in Philadelphia. The other is a Lincoln statue which stands in a small park in Manchester, New Hampshire. He also executed busts of William Cullen Bryant, Henry Ward Beecher and other notable contemporaries.

The circular to which I have referred is interesting in that it gives the prices current at the time. Most of the groups were 16 to 30 inches high and weighed from 40 to 225 pounds when packed in sawdust. The commonest prices were \$10, \$12 and \$15 each. Here are a few of the subjects listed:

The Council of War, 24 in. high, 170 lbs., \$20.

Polo, 21 in. high, 225 lbs., \$15.

The Mock Trial, 21 in. high, 150 lbs., \$20.

Is it so nominated in the Bond? 23 in. high, 150 lbs., \$20.

The Wrestlers, 27 in. high, 150 lbs., \$25.

Fetching the Doctor, 16 in. high, 52 lbs., \$10.

Going for the Cows, 12 in. high, 55 lbs., \$10.

Single statues, such as *Hide and Seek* and *Bubbles*, stood 40 to 50 inches high; weighed 250 to 390 pounds, and cost \$25 and \$30. All the designs were patented.

Fig. 6 (below) GOING FOR THE COWS

A small boy, an active dog and a woodchuck hole, with an untroubled horse in the background—they gain perhaps too much from the title printed beneath, but they would be comprehensible without it.

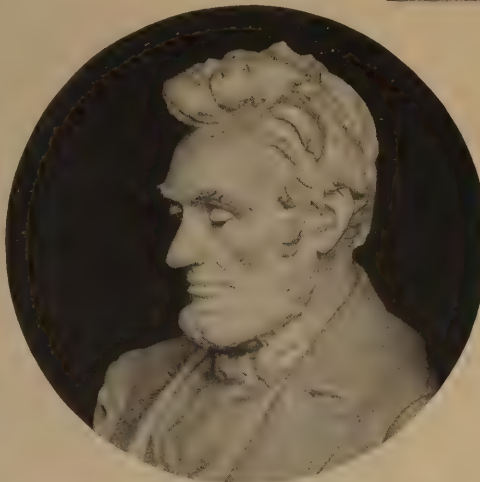


Fig. 7 — ABRAHAM LINCOLN

This head of Lincoln has been cut away from the rest of the group entitled *The Council of War*, in order that it may be studied on its own merits. A sculptor capable of the thought and the technical execution here revealed deserves serious consideration as a master.



Fig. 8 — RIP VAN WINKLE

For the popularity of Rip Van Winkle, Joseph Jefferson was quite as responsible as was Washington Irving—perhaps he was more so. Rogers used the actor in stage garb as the model for this group.

Of the plaster groups, the Essex Institute of Salem, Massachusetts owns probably the largest collection—fifty in all. The Manchester Art Association had many but they were destroyed by fire in 1902. The Association for the Preservation of New England Antiquities, and the town of Harwich Center, Massachusetts have each started collections, and there are a number of individual collectors of Rogers groups including Benjamin W. Arnold of Albany, New York, and members of the Rogers family.

There has been some difference of opinion as to the art value of the Rogers groups. They have been called crude, painfully literal, lacking in idyllic imagination, stiff in technique, and doomed by the sad putty color of the outer covering which peeled off and revealed the reddish plaster beneath. They have been called curious rather than artistic. Certainly they have little in common with the classic, or European, art tradition.

But when all has been said in the way of adverse criticism, the fact yet remains that the Rogers groups possessed a quality of appeal that went straight to the American heart of their time. They were at least popular. Rogers was the people's sculptor, and he was content to let the American people serve as his critics. He was, in a way, a pioneer—perhaps the first to show his countrymen sculpture as a living art.

Technically, his figures were well grouped, well posed, well drawn. His portraits were faithful likenesses, his types unmistakable.

His Civil War groups had, of course, a strong appeal at the time;



Fig. 3 — THE FUGITIVE'S STORY

Whittier, Beecher and Garrison, three notable abolitionists, are shown here in really striking portraiture, which differentiates character as well as outward lineaments.

he opened a summer studio in a room over the village store in New Canaan, Connecticut, and lived during the summer months in an old house near the station. Becoming fond of New Canaan, he built a house and studio there in 1877, and moved into them the following year. This house, still occupied by the Rogers family, stands well back in a broad lawn, with old trees all about. On clear days there is a view of Long Island Sound from the back windows. Quite near the entrance gate, at the right, stands the small studio building.

During the summer, for many years, Rogers worked here, and here he spent two winters. But, as he found it difficult to keep the New Canaan studio sufficiently warm in winter, he was accustomed to spend the cold months in New York. A few winters were, however, spent in Stamford, and it was here that he executed his famous statue of General Reynolds. Finally he retired to New Canaan.

During all these years Rogers maintained showrooms in New York. I have before me an advertising circular of *Groups of Statuary by John Rogers* (Fig. 12) which was issued in 1882, from 23 Union Square, New York.

As an artist, Rogers did not fail of recognition. In 1863 he was made a member of the National Academy. He also became a member of the Century Club. He exhibited at the Paris Exposition in 1867; and, at the Columbian Exposition in Chicago in 1893, he was awarded a gold medal for a dignified seated statue of Lincoln.

After 1890 he worked under great difficulties because of the physical affliction which eventually caused his death—*paralysis agitans*, or palsy. He was obliged to give up work altogether in 1893, and in 1904 he died in his New Canaan home.

Altogether Rogers modeled about eighty groups; I have a list of seventy-seven titles furnished by the family. Of some of these as many as 3,000 copies were sold; and it has been estimated that, all told, not less than 100,000 groups were distributed about the country.

In a general way, the subjects represented fall into four classes: Civil War scenes, domestic life of the period, popular legends, Shakespearean subjects.

The war groups were never gruesome but represented the Union soldier off duty or doing his daily work. Perhaps the most famous was *The Council of War* (Fig. 7) in which Lincoln, Grant and Stanton figured. All were considered excellent likenesses. *The Slave Auction*, praised by Henry Ward Beecher, was, perhaps, the best known at the time. Rogers himself considered *Taking the Oath* his best work.

The following autograph letter, preserved by the sculptor's family, is not without its historical interest:

Washington, June 13, 1864
MR. JOHN ROGERS,
New-York.

I can not pretend to be a judge in such matters; but the Statuette group *Wounded Scout — Friend in the Swamp* which you did me the honor to present, is very pretty and suggestive, and, I should think, excellent as a piece of art. Thank you for it.

Yours truly,
A. LINCOLN.

The Checker Players, executed in 1859, marks the real beginning of the Rogers groups. Other genre groups of this type which became



Fig. 4 — TAKING THE OATH AND DRAWING RATIONS

There is good grouping and good modeling here. It is, of course, a story telling piece, but the telling is accomplished with a very subtle dramatic sense.

Fig. 5 (below) — THE CHECKER PLAYERS (c. 1859)

This was Rogers' first successful group, originally shown in Chicago. Humor, action, characterization, all attributes of Rogers' work in the category of genre, are here observable.



and in his circulars offered directions for renewal, which are perhaps as good as any that might be suggested today. Dirt may be easily washed off with soap and water. The color, says the circular, may be matched by mixing "zinc white in oil" with turpentine and tinting it with enough "burnt umber in oil" to match. Rogers sold refinishing color in bottles for fifty cents, with brush and directions. Broken parts, he said, could be stuck on with shellac varnish, while nicks could be filled with putty and colored.

The fact that Rogers groups are fragile has made them rare enough to arouse the interest of collectors, though I doubt if they will ever be widely collected or will acquire high values. They are too large to be comfortably collectable in quantity. Nevertheless I look for some slight activity in Rogers groups among collectors of American antiques, and it is to be hoped that existing examples will be preserved for the sake of what they express of American family life of forty years since.



Height, 21 in. Length of base, 21 in. Depth from front of base, 11½ in. Weight when packed, 150 lbs. Price, \$20.

The Mock Trial.—This represents a parlor scene where a young man is charged with committing some offense. The lady, who takes the part of prosecuting attorney, is delivering such a withering and sarcastic argument to the judge against the prisoner, that he turns round for protection to the young lady policeman who has him in charge.

Fig. 12 — ROGERS' SELLING METHODS

A facsimile of an advertisement in the Rogers' sales catalogue for 1882. The appeal to the Main Street mind of the day is obvious.

A CAUTIONARY WORD

ONE of its most important functions ANTIQUES considers to be that of recording, whenever possible, the history of those American arts and crafts which have, at any

time, exercised a considerable influence upon American life, or have clearly reflected American taste. In the performance of this function it is inevitable that the magazine shall occasionally publish pictures of things which, while historically interesting, perhaps *because* of their very banality or ugliness, yet have little or no value as collectable works of art. This word of caution is, perhaps, particularly pertinent in view of the present publication of Mr. Dyer's careful article on John Rogers and his groups of statuary. Both the artist Rogers and his work offer an interesting chapter in the history of American culture. Their appeal was to that underdeveloped aesthetic sensibility which requires some kind of story as a sauce to whet its appreciation of the quality of visual form. As one will perceive in studying a Rogers' sales catalogue, the attribute emphasized in all the groups was, primarily, that of the story.

Incidentally, some of the groups were good sculpture; occasionally, indeed, uncommonly good sculpture. But, on the whole, their obviousness, oftentimes their silliness, and, too frequently, their evidences of hasty workmanship seem to preclude the possibility that they will, as a class, ever rank high in the history of American art. They were, and are, an interesting commercial product, which caught the fancy of a democracy brought up with a traditional reverence for statuary as a token of good taste, and—thanks to the growth of wealth following the Civil War—fast coming into possession of homes that were grandiloquent but yawning chasms, calling insistently to be filled with decorative embellishments.

Against the background of the barren pier which separated the high, heavily swathed windows in the fore part of the brownstone dwelling or the mansard mansion of the seventies and eighties, a Rogers group, reposing upon a marble topped walnut table whose contours were warty with glued buttons of burl, was a kind of household godsend. It killed a certain amount of bare space; it was more decorous than an imported Venus of marble or bronze; it meant something, even to the tired Victorian business man; it was, furthermore inexpensive. What more could be asked of art for the home?

Rogers groups are brittle things. Many of them have long since found their way to the dust bin, following the cataclysms of rigorous housecleaning. Others were, in time, laughed out of the parlor and into the junk shop, whence some have now begun to emerge into a state of purgatorial semi-recognition. If anyone today buys Rogers groups, therefore, it should be for much the same reason that, of old, prompted their purchase; namely their capability for filling a considerable space at a negligible price.—EDITOR.

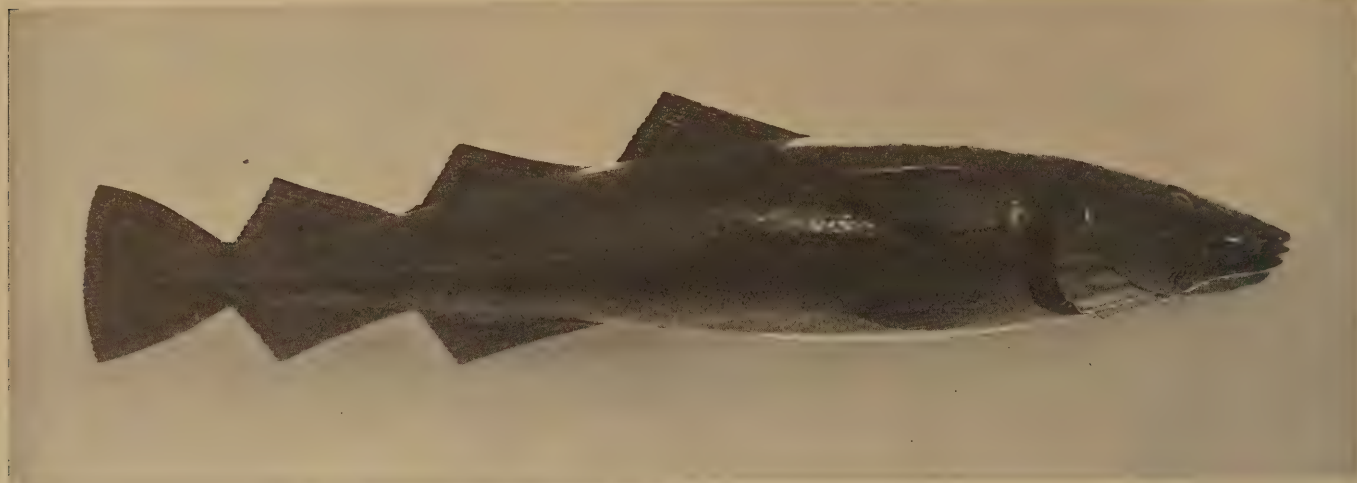


Fig. 1 — THE SACRED CODFISH OF MASSACHUSETTS (length 4 feet 11 inches)

This carved wooden effigy of a codfish now hangs above the rail of the visitor's gallery in the Massachusetts House of Representatives. The grounds for attributing this work to John Welch of Boston are outlined in the accompanying article. For this successful photograph taken under conditions of extreme difficulty, ANTIQUES is indebted to the skill of George B. Brayton. For their co-operation in obtaining permission for photographing and for gaining access to interesting information, Charles O. Holt, Sergeant-at-Arms, Ellen Mudge Burrill, Chief Clerk in the Sergeant-at-Arms Department, John H. Edmonds, State Archivist and Fred H. Kimball, Superintendent of Buildings, deserve sincerest thanks.

John Welch, Carver

By MARY LOUISE BROWN

AMONG the craftsmen of Colonial days was a master carver whose work, except for one famous and unattainable specimen, has apparently thus far eluded the eye of the collector. The most widely known antique in New England, as far removed from the grasp of dealer or purchaser as the *Mona Lisa*, is the so-called Sacred Codfish which swims in space above the balustrade of the visitor's gallery in the House of Representatives at Boston. This relic of early Colonial days is claimed as the work of a resident of old Boston, whose name is recorded in the annals as John Welch, carver.

Besides the Sacred Codfish there exists, so far as is known, only one other specimen of Welch's handicraft, the oval mirror here pictured. The history of this mirror and a tradition treasured in the family whose inheritance the glass has been for a century and a third furnish evidence as to the origin of the famous Codfish.

That the Sacred Codfish is not a myth, nor properly a theme for mirth, may be discovered by visiting its shrine in the Massachusetts State House and by reading its history which, in 1895, was recorded by a committee of legislators in a thin volume entitled *The Historic Codfish*, now somewhat rare.

THE STORY OF THE CODFISH

It was in no ribald spirit that the early lawmakers deemed it fitting that a symbol of the source of their rapidly increasing prosperity, the harvest of the sea, should adorn the House of Representatives of the Province. The industry that taxed the courage of the hardest manhood and provided, as well, the chief export of the Province was represented, tradition says, by an effigy of the chief fish of the Atlantic. This, a primitive Codfish,

it is generally believed, was destroyed when the Town House was burnt in 1747.*

In the following year, the present *old* State House, at the head of State Street, was built. Among its adornments was, doubtless, a new Codfish. In 1773, a bill was presented by Thomas Crafts, Jr. to the Province of Massachusetts Bay, "To painting — Codfish . . . 15 shillings."

If this charge was for retouching and restoring the pristine colors of an already time-dimmed figure, it confirms the belief that official Codfish number two was wrought as early as the middle of the eighteenth century. That this image was the work of John Welch, then in his early prime, and that it is the identical image which we now venerate seems quite possible.

Yet, if it is the identical Codfish restored by the brush of Thomas Crafts, Jr., it must have survived some months of companionship with the British troops, which, from the British occupancy of Boston until Lord Howe's

*It should be observed that the tradition of a wooden Codfish in the Court House, built in 1712 and burned — with much good liquor in its cellar — in 1747, has no documentary support whatever. John H. Edmonds, State Archivist, remarks that, in the *Council Records 1692-1742*, there is no evidence of the existence of such an effigy.

A valuable little guide book entitled, *The State House*, prepared by Ellen Mudge Burrill, and published under State auspices, observes (p. 126) "Possibly an emblem hung in the old State, or Town, House . . ."

On the whole, however, it would seem that the crediting of a Codfish emblem to the early building is due almost solely to the easy assumption that what existed in 1773 had existed as long as there had been an official meeting-place in the Province.

Mr. Edmonds and Miss Burrill are one in the belief that no "Sacred" Codfish was known until the rebuilding of the State House after the fire of 1747, and that this figure, repainted in 1773, is the same as that which now adorns the House of Representatives. Their position seems to be well taken.

The attribution of the Codfish to John Welch is, again, based solely on tradition, but a tradition which, like that of this carver's authorship of the mirror, is so deeply implanted in family memory and belief as to be worthy of such respect as to justify its printing here in ANTIQUES. — ED.

evacuation of the city in 1777, were quartered in the old State House. The report of the legislators, above referred to, clearly enough implies belief that the Codfish was butchered to make a British holiday. Here is the romantic speculation of the solons:

Mayhap some burly British trooper, quartered in the improvised barracks of the old State House, took umbrage at the spick and span elegance of the newly painted emblem of Colonial independence and thrift. Such a one may have torn the cherished symbol from the wall whence it had offered aid and comfort to the rebel patriots, with its assurance of the material wealth accessible to the embryonic State, and, in the spirit of vandalism so prevalent at that age, used it to replenish his evening campfire. Whatever may have been its fate in that political upheaval, no record was left to tell the tale.

Whether there is reason as well as romance in the speculation remains to be seen. The Codfish does not appear in official report between 1773 and 1784. On March 17 of the latter year, Mr. Rowe (the patriot at whose wharf was enacted the crowning scene of the Boston Tea Party) made a motion in the House of Representatives; "that leave might be given to hang up the representation of a Cod Fish in the room where the Housesit, as a memorial of the importance of the Codfishery to the welfare of this Commonwealth, as had been usual formerly."

The language of Mr. Rowe's motion is somewhat ambiguous. To the compilers of the report on *The Historic Codfish* it appeared to mean a quaintly worded proposition to replace the former image, which had disappeared, with a new emblem—doubtless the present Codfish. However, if Mr. Rowe used the definite article advisedly, "the representation of a Cod Fish," he may have been referring to the original well-known figure and have been proposing its restoration to its wonted place.

It is to be observed, further, that Mr. Rowe moved that leave be given *not* to have an effigy *made*—a process which would have called for an appropriation of funds—but merely to have an effigy *hung*—an act of permission quite probably referring to an object already existent. In any case, the motion was passed, and the Codfish was reinstalled.

This Codfish of 1784, whether the first, the second or the third to bear the esteem of the Commonwealth, has been twice removed: in 1798, when the General Court was transferred from the old State House to the Bulfinch State House; and in 1895, when the House of Representatives, having outgrown its quarters in the Bulfinch front, moved into its present spacious chamber in the extension. Before leaving its historic hall, the last act of the House was to appoint a committee to inquire into the history of

the Codfish, which "had never missed a roll-call nor a debate," and which had been the silent witness of the rise and decline of several generations of statesmen.

WAS WELCH THE CARVER?

Probably because they found only oral tradition from an aged descendant of John Welch to confirm the tradition of the origin of the sculpture, the committee of legislators left on record both doubt and affirmation as to the reliability of the unrecorded history of the carver of the figure. At once conceding and contradicting this evidence, the *Historic Codfish* says:

There seems good reason to believe that this missing fish [the figure whose fate during the British occupancy of Boston is in question] or its successor, which has come down to us, was carved by one John Welch, a Boston patriot.

The descendants of John Welch have always insisted that he carved the State House codfish of today. His great-great grandson [*sic.*] Capt. Francis Welch, is now [1895] living in Brookline at the age of eighty-six, and he has recently stated that the truth of this assertion has always been recognized among the family traditions. . . . Captain Welch's father repeatedly told him that he heard the story from the lips of his grandfather and never expressed the least doubt in regard to it.

The mistake of a generation in reckoning the relationship of Captain Welch to the carver may have influenced the legislators, or the extreme age of the witness may have caused them to dis-

count his testimony, for they then proceeded to remark:

Conceding the authenticity of this tradition, a question remains as to which of the two codfishes was the handiwork of John Welch. Welch died Feb. 9, 1789; so that, if he carved the fish now in the State House, he must have been in his seventy-fourth year. This seems unlikely; whereas he might easily have wrought the codfish Thomas Crafts painted; and it is quite probable that in the growing vagueness of domestic tradition the identity of the two may have been confounded. . . .

Recognition in the report that the earlier figure is the Codfish of the Welch family tradition helps to strengthen the theory that Mr. Rowe moved to *restore*, rather than to *replace*, the familiar figure, "as has been usual formerly." That Captain Francis Welch knew the story of the Codfish from one who learned the facts from the carver himself is more than likely.

THE JOHN WELCH MIRROR

That the mirror here illustrated is the work of John Welch is a long-cherished, undisputed, family tradition. About two years after the carver was carried to his last resting-place in his flat topped, brownstone tomb "in the front range" in King's Chapel Ground, his daughter Susannah married, for her second husband, Captain Jeremiah Brown, of Providence, Rhode Island. On her journey to her new home she carried in her lap her precious



Fig. 2—THE HOUSE OF REPRESENTATIVES—BOSTON
STATE HOUSE
The present placing of the Codfish is here clearly shown.

mirror, guarding its carved frame and the glass it still holds against injury from the jolts of the long, rough roads. Since that journey of 1791, the mirror has hung on the walls of the homes of four generations of John Welch's descendants.

From time to time members of the Brown family have made pilgrimage to Beacon Hill, as to an ancestral shrine, to see the famous image carved by their ancestor. In the writer's early girlhood she was taken to the State House by her father, who told her that the queer, staring Codfish hanging there was made by her great-great-grandfather; and that *his* father (the son of Susannah, daughter of the carver) had told him, when as a lad he first visited Boston, to be sure to go to see the old Codfish which his great-grandfather had carved so long ago. Thus the old looking-glass, which was a familiar and not highly esteemed household utility, became invested with a new importance because of its relationship to the famous Codfish.

THE LIFE OF JOHN WELCH

In *The History of the Ancient and Honourable Artillery Company of Massachusetts*, by Oliver A. Roberts, is a compilation of the public records concerning John Welch, carver. He became a member of the Company in 1736, and held various ranks until he was made captain in 1756. Born in Boston August 19, 1711, about the time that little

Ben Franklin was paying too dear for his whistle, John Welch, of the third generation to bear the name, lived through epoch-making times. His public service included the offices of tithing-man, collector of taxes, clerk of the market and scavenger. In 1733, he leased from the selectmen a wooden building on Dock Square, which he held until 1758. It is safe to assume that then he had become prosperous enough to own his own shop. In that year he was living in Green Lane, which is now Salem Street. His home was pleasantly situated, as Green Lane deserved its name. It must have been a dwelling of generous proportions, commodious, enough to house fifteen British soldiers, who were quartered upon John Welch during the fortnight before the surrender of Louisburg, in 1758. After the rejoicings over the victory had given place to disapproval of the Stamp Act and other plans to make the Colonies pay the cost of the war, and the presence of Redcoats in Boston had become increasingly irritating, fifty prominent citizens, including John Welch, signed a petition to the King charging the officers of the Crown with appropriating to their own use money belonging to the Province.

With this record of a long and honored life, it is a matter of regret that so little is known of Welch's work. It may be conjectured that his art found expression in three fields: namely, in ship carving, in architectural embellishment and in the making and adornment of domestic furniture.

WHAT ARE HIS WORKS?

That the work of the carver was indispensable to ship-building is evident. Ship carving was, according to family tradition, the chief source of Welch's prosperity, and continued to be remunerative to the fourth John Welch, until the decline of American shipping after the War of 1812.

In the field of architectural adornment Welch's art might perhaps be traced through old account books. It is probable that in frieze, cornice, or chimneypiece he decorated the stately Georgian dwellings of his wealthy townsmen. Perhaps through testimony of his apprentices something may be found about his work.

In the search for specimens of furniture carved by Welch, the collector may possibly find in the Codfish and in the mirror characteristics apparent to the expert.

The graceful curves embellishing the outer and inner ovals of the mirror reveal the carver's feeling for the beautiful. The shape of head and the poise of wings of the bird above the cresting suggest that mysterious

fowl which sought death in fire and rose triumphant from its ashes—the fabled Phoenix. It may be that Welch contemplated the carving of an eagle and changed his mind. On the whole, however, we must probably accept the bird as one of those so-called "pheasants" which, apparently introduced into European art from China, took on many strange shapes to meet the exigencies of pattern.

In general design the frame must, perhaps, be classed as *sui generis*. The heavy gadrooning about the glass seems almost reminiscent of the massive style of William Kent; the scrolls and the surmounting pheasant recall the work of the Chippendale school. Departing as it does from the closely defined path of a formal style, it defies exact dating. Yet it seems safe to view the piece as pre-Revolutionary rather than later.* As Susannah's wedding did not take place until after her father's death, the mirror was, probably, her inheritance from the house in Green Lane, and associated with her girlhood in the stirring days of the Revolutionary War.



Fig. 3 — MIRROR FRAME BY JOHN WELCH (probably pre-Revolutionary)

Family tradition attests the authorship of a frame whose individuality of design implies independent thought on the part of the maker. Owned by Arthur L. Brown.

*Compare Lockwood, *Colonial Furniture in America*, Vol. I, Figs. 332, 333, 342, 343.

Gazette Française

By HOWARD M. CHAPIN

WHAT is doubtless the greatest find in the history of American newspaper bibliography is the recently discovered file of the *Gazette Française* which was printed in French at Newport, Rhode Island, during a part of the year 1780. Only a very few copies of the few issues of this newspaper were printed and these few copies soon became lost or forgotten. The parlous days of the Revolution and of the period immediately following it were not conducive to the preservation of such ephemeral items as newspapers.

The historical interests of the men of that period were not focused upon newspapers, and it remained for Isaiah Thomas, the founder of the American Antiquarian Society and the author of the *History of Printing in America* (1810), to call attention to our early American newspapers and to compile the first survey of the American press. Although he made the very best possible use of the facilities at his disposal, he, nevertheless, failed to find any trace of the existence on American shores of the *Imprimerie Royale* de l'Escadre, as the printing press of the French fleet was officially designated. Stone in *Our French Allies* (1884) refers to the *Imprimerie* and to some of its imprints, but does not mention the fact that it issued a newspaper.

The earliest bibliographical mention of the *Gazette Française* appears to be that which I made in 1914 in an article *The Printing Press of the French Fleet*. Advertisements of the *Gazette Française* appeared in the *Providence Gazette* for December 27, 1780 and in the *American Journal* for December 23, 1780, but no copies of the paper had been seen and recorded by bibliographers or historians. Indeed, there was no evidence that the *Gazette* had actually been published.

Owing to the discovery of additional bibliographical data in regard to the printing presses of the French fleet, I eventually brought my 1914 article up-to-date, and my revised paper was printed in the July 1925 issue of *Ars Typographica*. A review of this in the *Newport Daily News* led to the discovery of the file of a hitherto unknown newspaper.

The *Gazette Française* is interesting from many angles, bibliographical, historical and typographical. It might, in a sense, be considered a forerunner of the service newspapers of the World War. It is one of the few newspapers printed in America during the Revolution, and

the only one printed in French. It is one of the four works known to have been printed on the press of the French ship *Neptune*, the press known as the *Imprimerie Royale de l'Escadre*, which was set up on shore at Newport in 1780.

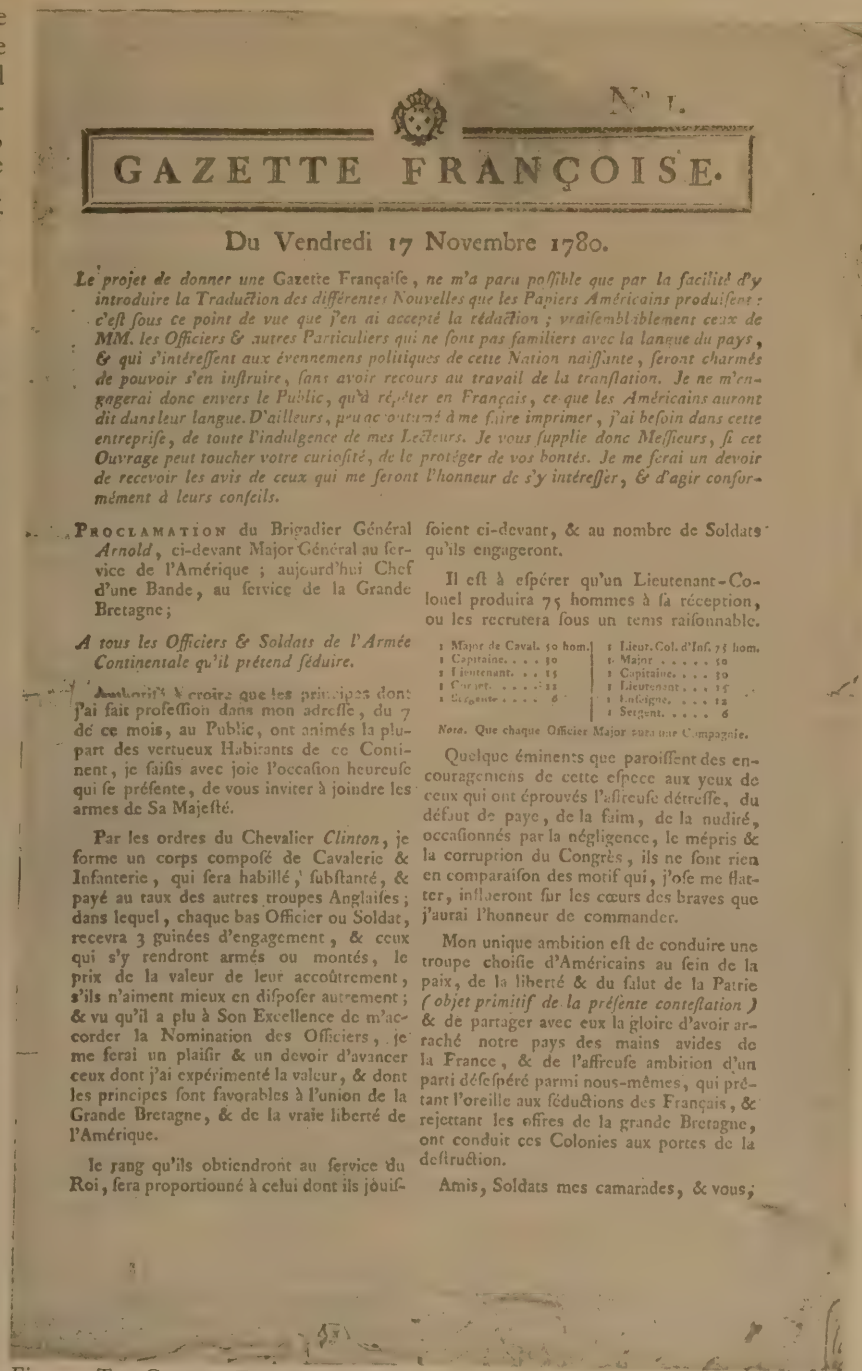


Fig. 1 — THE GAZETTE FRANÇOISE (1780)

A four-page newspaper published in the French language at Newport, Rhode Island, during a part of the year 1780. Actual size of page 34 by 21.5 centimeters.

Until recently there were only nine known imprints from this press. This file of eight newspapers increases the number to seventeen.

The *Gazette Française* is a four-page newspaper 34 cm. x 21.5 cm., with a type page of 27.5 x 17. The coat-of-arms used in the heading of the *Gazette* is the one used on the title page of the *Calendrier*. The first number is dated *Vendredi 17 Nov. 1780*, and contains an interesting article explaining the plan and scope of the journal. It reads:

Le projet de donner une Gazette Française, ne m'a paru possible que par la facilité d'y introduire la Traduction des différentes Nouvelles que les Papiers Américains produisant: c'est sous ce point de vue que j'en ai accepté la rédaction; vraisemblablement ceux de MM. les Officiers & autres Particuliers qui ne sont pas familiers avec la langue du pays, & qui s'intéressent aux événements politiques de cette Nation naissante, seront charmés de pouvoir s'en instruire, sans avoir recours au travail de la translation. Je ne m'engagerai donc envers le Public, qu'à répéter en Français, ce que les Américains auront dit dans leur langue. D'ailleurs, peu accoutumé à me faire imprimer, j'ai besoin dans cette entreprise, de toute l'indulgence de mes Lecteurs. Je vous supplie donc Messieurs, si cet Ouvrage peut toucher votre curiosité, de le protéger de vos bontés. Je me ferai un devoir de recevoir les avis de ceux qui me feront l'honneur de s'y intéresser, & d'agir conformément à leurs conseils.

The colophon of each issue of the *Gazette* reads: *A Newport, De l'Imprimerie Royale de l'Escadre, Rue de la Pointe, No. 641*. This is evidently identical with the address of the Imprimerie as taken from an old manuscript and given by Stone (*Our French Allies*, p. 224), as 641 Water Street. Stone apparently not only translated the street names, but gave the modern instead of the contemporary name.

The file contains the following issues of the *Gazette*: No. 1, November 17, 1780; No. 2, November 24; No. 3, November 30; No. 4, December 8; No. 5, December 15; No. 6, December 22; No. 7, December 30; and the supplement to No. 7, January 2, 1781.

The greater part of the news is of a general nature as is that of the contemporary English language press. A few of the local items, which doubtless were not printed elsewhere, may be of interest:

AVIS DU PUBLIC

Le sieur de Bellevue, Suisse, Marchand a Newport, rue de la Pointe en allant à la Boulangerie de la Marine, a l'honneur de faire savoir au Public qu'il a seul le secret de faire une Eau pour noircir & glacer les gibernes, bottes & souliers, & conserver le cuir dans sa bonté.

Il vend la bouteille de cette Eau 8 liv. & ceux qui en désireront en détail, en auront en telle petite quantité qu'ils jugeront à propos; ceux qui fourniront la bouteille, la pinte ne fera que de 7 liv. 15 s. ladite pinte est dans le cas de durer une année entière, quand on s'en serviroit tous les jours pour une paire de bottes & de souliers, attendu qu'il en faut très-peu pour chaque chose, cette Eau s'étendant beaucoup. (From the issue of November 24.)

The appearance in Newport at this early date of a M. de Bellevue, suggests the fascinating possibility that his name may still be perpetuated in Newport's famous avenue. Here is another:

Le Sr Jastram ne pouvant satisfaire aux desirs de tous MM. les Officiers, en leur donnant à chacun des leçons particulières, a l'honneur de les informer qu'il commencera lundi prochain à donner, depuis dix heures jusqu'à douze du matin, & depuis deux jusqu'à quatre l'après-midi, des leçons générales de la langue Anglaise, à son logement chez Eléazar Trevett dans la Grand'rue, ou il satisfera plus particulièrement sur le mode & les conditions de son Ecole. (November 30 and December 8.)

Again:

AVIS AU PUBLIC

Tabac rapé de Virginie, à vendre au Bureau de la Gazette Française,

dans le Grand' rue pres le marché, No. 283, à trois l. la livre, à quatre s' l'once & à une meilleure composition, en en prenant une certaine quantité. (November 30.)

The death of Admiral de Ternai is thus recorded in the fifth issue of the *Gazette*:

De Newport, le 15 Decembre. Charles-Louis de Ternai, Chevalier de St. Jean de Jérusalem, Chef-d'escadre des Armées navales, ancien Gouverneur des Isles de France & de Bourbon, commandant l'Escadre Française sur les côtes de l'Amérique septentrionale, est mort aujourd'hui en cette Ville; ses talents, son zèle & ses services distingués lui avoit mérité la confiance & les faveurs du Gouvernement de la Patrie, & il emporte les regrets de l'Escadre & de l'Armée. Le commandement de l'Escadre par cet événement, passe entre les mains de M. Destouches, Capitaine de Vaisseau, Brigadier des Armées navales, Officier très-estimé de tout le Corps de la Marine Française, & qui s'est particulièrement distingué dans le combat de Ouessant. (December 15.)

It is interesting to note that the French freemasons of 1780 had a sort of overseas lodge, or at least overseas meetings, at Newport, and that they fraternized with their American brothers.

Newport, le 22 Decembre 1780 Les Freres Francs & acceptés Maçons sont avertis de s'assembler chez M. Jean Lawtons proche la Maison de Ville, Mercredi prochain Jour de la fête de St. Jean, à trois heures précises de l'après-midi suivant leur résolution.

Par ordre du très-digne Maître.

JEAN HANDY, Secrétaire. (December 22.)

The *Calendrier Français* which was printed at the same press, and of which only two copies* are known, is advertised in the *Gazette*.

"MM. les Officiers & autres Particuliers Français, sont avertis, qu'il paroitra dans le courant du mois de Janvier prochain,

LE CALENDRIER FRANÇAIS
OU

ALMANACH,
POUR L'AN DE GRACE, 1781

Contenant, outre le calcul ordinaire, quelque Anecdotes relatives à la Révolution du Pays; l'Etat de l'Armée Américaine & Française; & celui des routes du continent, &c. (December 30 and January 2.)

AVIS

Le Rédacteur de la Gazette Française, fait savoir a MM. les abonnés & autres amateurs, que pour la plus grande facilité des nouvelles, il donnera sa Gazette tous les Mardis de chaque semaine, à commencer du 9 de Janvier 1781; & que les Bureaux se tiendront à l'Imprimerie de l'Escadre, rue de la Pointe, & chez le sieur Eléazar Trevett, dans la Grand'rue, au dessus de la place d'Armes. (December 30.)

After the colophon in the issue of December 30 appears the following note:

On prévient MM. les Abonnés qu'il paroitra Mardi 2 Janvier, un supplément à cette Gazette.

This supplement contains the following local items:

Il a été trouvé un volume des *Contes de la Fontaine*, relié en maroquin & doré sur tranches: celui à qui il appartient, pourra s'adresser à l'Imprimerie Française, rue de la Pointe, No. 641, où on le lui remettra.

MM. les Officiers & autres habitants qui desiront apprendre la Langue Anglaise, peuvent s'adresser au sieur Phinée Salomon Lemonnier, qui la leur enseignera: il prend trois piastres gourdes par mois, & une d'entrée: il demeure chez le sieur Robert Potter, sur le grand Quai.

Phineas Salomon Lemonnier, Schoolmaster, begs leave to acquaint the Ladies and Gentlemen, in the Town of Newport, that he has opened a French and English School at the house of M. Robert Potter, No. 485, on the Long Wharf, at Three Spanish Mill'd Dollards per month, and one Dollar entrance.

Il sera donné un prix raisonnable pour des vieux chiffons propres à faire du papier, en s'adressant à l'Imprimerie Française, on au sieur Jastram, chez Eléazar Trevett, dans la Grand'rue, au dessus de la Place d'Armes.

*Rhode Island Historical Society and Shepley Library.

Good price will be given for old Raggs by applying to the French Printing Office, or at M. Jastram, at Eléazar Trevett's in the main street.

It will be noted that two of the advertisements printed in the supplement are in both French and English and from the advertisement in regard to old rags, it might be assumed that the French press operated or at least planned to operate a paper mill. It is however, perhaps more probable that the Imprimerie was merely collecting rags that might be exchanged for paper at some local mill.

There is a small bit of paper still hanging to the binding thread at the back of the existing file of the *Gazette*. This insignificant looking scrap of paper may signify that later

issues of the *Gazette* were published and were at one time bound with this file.

Other imprints from the Imprimerie Royale de l'Escadre are: the *Calendrier Français pour l'année commune 1781*, of which only two copies are known, one in the Rhode Island Historical Society Library and the other in the Shepley Library; the *Etrennes Americaines ou Articles principaux du Calendrier*, of which the only known copy was found some years ago in Paris by the eminent French bibliographer, M. A. Jacques Parès; and the *Voyage of M. Chastellux*, of which six copies are known.*

*The transcripts from the *Gazette* as here printed are verbatim and literatim. The reader will observe, in consequence, many departures from accepted orthography and grammar.

Pens and Pencils*

By HARROLD E. GILLINGHAM

THE pen, the pencil and the typewriter are so generally in use nowadays that few persons are likely to give thought to the implements for writing used by the ancients to indite their histories and their poetry, or to record current events. We are so likely to take things as a matter of course that a peep into the subject of writing and the utensils employed may be worth while.

The early Assyrians wrote with a stylus, or pointed piece of ivory, bone or metal. Their recording sheets were slabs of clay on which they incised the letters or characters. After that the tablets were dried in the sun or burnt in a kiln to preserve the writings. In the second century B. C., when papyrus is first mentioned, no account is given of the implement used for inscribing upon it; though it may have been the calamus, or arundo, a hollow tubular stalk of bamboo or grass, properly shaped and pointed. Such instruments have been traced to the early civilization of the East, where indeed, they are still in use.

Inasmuch as the early Romans used drawing pens made of two adjustable laminae, or blades of metal, between which the ink was held, it is to be assumed that similar instruments may have been used by them for writing. The Chinese use pointed brushes with which they dexterously make their curious characters, and, as early as the seventh century, Saint Isidore of Seville, that prolific Spanish writer who died in 636 A.D., alludes to the quill pen for writing.

The English word *pen*, the French *plume*, the Spanish *pluma*, the Italian *penna*, and the German *feder*, originally meant *quill pen* or *feather*. Such quills, made from the wing feather of a bird, were generally in use until the last century.

Lord Byron refers to "Nature's noblest gift — my gray goose quill," which he no doubt used and meant, when he wrote "that mighty instrument of little men." Although not unknown to the Romans, the metal pen was little used until the last century, and the writing pen which we know was not manufactured in any great quantity until about 1835.

The much used fountain pen of today is usually considered a very recent invention. Yet the type was known as early as 1709. While a fountain pen was patented in England early in 1800 by Joseph Bramah, and in the United States in 1878, due credit must be given to a Frenchman for an earlier invention of this most useful pocket combination of pen and ink. Nicholas Bion (1655-1733) "ingenieur du Roi," in his *Traité de la construction et des principaux usages des instrumens de mathématique*, Paris 1709, not only illustrates but minutely describes the making of the *plume sans fin*, or pen without end, as these devices were then called. Here is the inventor's description:

This instrument is composed of different pieces of brass, silver or other metal, and when the pieces F.G.H. are put together, as shown in Figure 1, they constitute a pen about five inches long and about one quarter of an inch in diameter. The middle piece F carries the pen, which ought to be well slit and cut, and screwed into a little pipe, which is soldered to another piece of pipe of the same bigness as the lid G, in which lid is set a male screw for screwing on the cover, as likewise for stopping a little hole at the place I, and so hindering the ink from running through it. At the other end of the piece F, there is a little pipe, on the outside of which the top cover H may be screwed. In this top cover there goes a portecrayon that is to screw into the last mentioned little pipe, and to stop the end of the pipe at which the ink is poured in, by means of a funnel. When the aforemen-

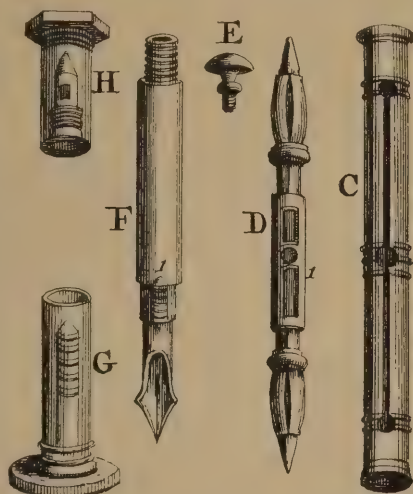


Fig. 1 — FOUNTAIN PEN AND SLIDE PENCIL
Illustrations of the fountain pen and the pencil holder to slide, taken from Nicholas Bion's book, published in 1709. F, G and H are of the *plume sans fin*; C, D and E, of the *porte-crayon a coulisse*.

*This brief article answers the query in the Attic of ANTIQUES for November, where fountain pens are noted as for sale. Apparently, then, Bion's invention was put to practical use. — ED.

tioned pen is to be used, the cover *c* must be taken off, and the pen a little shaken, in order to make the ink run freely. If the portcrayon does not stop the mouth of the piece *r*, the air, by its pressure, will cause the ink all to run out at once. Note also that some of these pens have seals sold red at their ends.*

In that same interesting volume, Bion likewise describes a *porte-craion a coulisse*, or pencil holder to slide, as shown in Figure 1, *c* and *d*, which is not unlike many which our grandfathers used during the middle of the last century. Note the cleverness of the small ring clasps, which slide over the split metal laminae to secure the crayon, marked *b*; and the hole marked *i*, wherein is secured the button *e* to prevent the crayon from sliding out of the holder *c*. This implement could be used from either end, and certainly it is a very clever invention for two centuries ago. But it seems not unlike the pencil first described in 1565 by Conrad Gesner, of Zurich, who tells of a piece of graphite, or lead, held between pieces of wood and used for writing and marking. The modern type of pencil, however, should be credited to Conté of Paris (1795). The type was first manufactured in the United States in 1830, by M. A. Leman of New York.

How many of us remember the gold or silver pencils

*Edmund Stone's Translation, p. 85.



Fig. 2 — TRINKETS OF OUR GRANDPARENTS

Dainty pen and pencil holders of gold and silver were a favorite gift of the Victorian era. Here are some specimens.

and penholders of the early Victorian era, with the graceful etching and the delicate lines of the jeweler's art of that period; the small gold pens which they held and the particularly minute sticks of lead required to fit the barrel? Many of these had seals engraved on the flat cap, while others rejoiced in a decoration of semi-precious stones such as occur in the five gold holders shown (Fig. 2).

The small silver pencil holder at the left, boasts an added usefulness; at the top it carries a perpetual calendar, with the initials

for the days of the week engraved on a moveable collar. The denoting numbers for the days of the month are engraved on the six sides of the pencil case, while on the lower end appear the ten numerals and a second collar carrying a pointer, the purpose of which I do not know. At the end of this graceful and useful desk piece a seal is engraved.

When objects of such delicacy of workmanship and of such attractiveness to the eye were at their command, is there any wonder that the ladies of the period penned their missives in that fine and clear handwriting which we all admire?

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

STEAMBOAT DAYS. By Fred Erving Dayton. Illustrated by John Wolcott Adams. New York, Frederick A. Stokes Company, 1925. 436 + XI pages, 86 illustrations. Price, \$5.00.

MANY who lived and labored in New York forty odd years ago even now recall the thrill with which, on summer evenings, they used to look from the decks of Brooklyn ferryboats at the stately procession of Fall River and Providence line steamers as they swept round the Battery into the East River and disappeared up stream under the Brooklyn Bridge. The bridge in those days was still unfinished; the gossamer threads for its cables were weaving interminably to and fro; still the spire of Trinity Church stood out against the sunset sky, far above the surrounding roofs. The steamboats were gay with bunting; their decks black with passengers bound for New England summer resorts. They represented all the best that could be known or achieved in marine architecture and engine building, and it is perhaps within bounds to say that no similar craft built in the long period since their day have ever surpassed them. During those years, too, the *Mary Powell* was beating all records for speed on her trips up the Hudson to Rondout and Poughkeepsie, while the *St. John*, of the Hudson

River night line, was the largest steamboat in the world excepting the *Great Eastern*. Memories of that golden era on inland and coastal waterways are happily refreshed by almost every page of Mr. Dayton's book on *Steamboat Days*—a book that may well have an honored place on the shelf between R. D. Paine's *Ships and Sailors of Old Salem* and Mark Twain's *Life on the Mississippi*.

The popular notion still persists that Robert Fulton conceived of the steamboat in one flash of inspiration. But there were steamboats before Fulton, just as there were flying machines before Wilbur and Orville Wright. It is no detraction from the glory of these men that they profited by the luckless experiments of earlier inventors. Again and again ingenious contemporaries of Fulton had reached the point of launching their craft and even getting up steam, but something always went wrong at the decisive moment. Some factor that had not been reckoned with dashed the inventor's hopes and left him with a mere contraption on his hands for skeptics to laugh at.

One oversight of the first builders of steamboats lay in making their hulls too light to stand the weight and strain of vibrating machinery. Either the boat turned turtle or the engine exhibited

a disconcerting eagerness to break through the bilge and carry the craft with it to the bottom. It was only after the *Clermont* had proved that she could travel up stream against the wind that the scoffers were silenced.

Every successive boat that was built embodied improvements in hull and machinery, and, long before the first track was laid for the first American railroad, steamboats were plying the far western waters of the Ohio and the Mississippi. Abraham Lincoln's voyage to New Orleans when he was a youth of nineteen seems far away, yet steam navigation had then been established on the great river for more than fifteen years. The first boat to run successfully from the head waters of the Ohio to the Crescent City was the *New Orleans*, built by Robert Fulton and his partners, Chancellor Livingston and Nicholas Roosevelt. But for their enterprise, the settlement of the middle west would have been set back a full quarter century. There were no railroads, the highways were hardly more than trails through the wilderness, and travel was almost wholly by water. Flatboats carried passengers and freight. A flatboat leaving Louisville or St. Louis in May tied up at the New Orleans levee in July. The return trip up river took three months. Passenger fare from New Orleans to Pittsburgh was \$160. The tariff on freight up river was \$6.75 a hundred pounds. By 1826, the year in which Lincoln made his flatboat journey, the river steamboats were making the run from New Orleans to St. Louis in nine and a half days. By 1860 the schedule had been reduced to four days. The speed demon thus recklessly evoked exacted his usual toll. Dickens, during his first visit to the United States, once took passage on a Mississippi packet, and was advised to choose a stateroom on the after deck, "because the steamboats generally blew up forward."

Interspersed through the author's full and detailed chronicle of early steamboat ventures, failures and successes are numerous anecdotes and quotations from the advertising and news columns of old newspapers, showing how swift was the advance in the construction of marine engines and steamboat hulls. The *Clermont* advertised to make the run between New York and Albany in thirty-six hours. Within ten years the *Chief Justice Marshall*, "the race-horse of the North River," was making the trip in fourteen and one-half hours. By 1840 the *Albany* was covering the distance in eight hours and one half, and that is close to the time of the crack boats of our day.

The most famous of all the successors of the *Clermont* on the Hudson was the *Mary Powell*. Mr. Dayton does not tell us what time she made between New York and Albany, but she ran half the distance—from New York to Poughkeepsie—in three hours and forty minutes. She was never beaten but once. When she was twenty-five years old, but still queen of the river, the Herreshoffs brought over from Rhode Island a new high speed steam yacht and raced the *Mary Powell* from New York to Sing Sing. After a neck and neck struggle the Herreshoffs' yacht, the *Stiletto*, nosed ahead inch by inch and won the race by five minutes. It is said that there have been Hudson River boats in these latter days that could beat the *Mary Powell*, but no Hudson River boat in her time ever did.

Virtually every phase of American steamboating is touched upon in this entertaining and informing volume—the steamboat wars on the Hudson River and Long Island Sound, the rivalries of the great transportation captains of the days following the Civil War—Cornelius Vanderbilt and Daniel Drew among them—and the mournful story of the last days of some famous boats for which there is no Valhalla save the memories of those who once trod their decks, captains and crews and passengers, who are themselves fast disappearing from the scene.

The book is handsomely embellished with nearly a hundred illustrations from the pen of John Wolcott Adams.

How To Know LACES. By E. H. Roberts. New York: Dry Goods Economist. 67 pages. 36 illustrations. Price \$1.50.

THERE are few things more appealing to the average woman than a bit of exquisite handmade lace. Somehow it repre-



"IMITATION IS THE SINCEREST FORM OF FLATTERY"

TRADE names and terminology are confusing. Buyers of furniture trimmings are apt to be misled in choosing handles which, because of their design, are termed "English". All imported English trimmings are stamped "ENGLAND" for the buyer's protection.

Our S.O.C. color, a perfect reproduction of the Patina of antique brasses, is not duplicated by any other manufacturer in the world.

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"It Pays to Select—

Where Art is Correct."



AN UNUSUALLY FINE SECRETARY DESK OF THE CHIPPENDALE PERIOD IN AGE-TONED MAHOGANY. THE CASE AND PIERCED SCROLL ARE OF RARE DELICACY—A FEATURE SELDOM MET WITH IN THE EVERYDAY ANTIQUE.

The Colony Shops GINSBURG & LEVY

397 Madison Avenue, NEW YORK CITY

Branch at 26 E. 55 Street

AMERICAN and
ENGLISH ANTIQUES

sents, in a mysterious manner, the very essence of that romance and glamour, once her right, which she has been forced to relinquish in this machine-made age.

Few persons in these days know enough about lace to distinguish between any but the more common varieties. Miss Roberts has recognized this and presents a slender text book characterized by a simple, workmanlike clarity that even the veriest novice cannot fail to comprehend.

She divides her subject into three sections: laces, point-laces and embroideries. Under each division she gives a brief description of every variety of lace falling into each particular classification. This she supplements by a photograph and a short sketch of the history and method of manufacture of the lace in question. Valuable suggestions to the amateur on the difference between the hand and the machine-made product are included. In a final chapter, which partakes of the nature of a lace dictionary, much of the information contained in earlier pages is conveniently condensed.

In spite of its slimness, the book is an excellent and adequate guide book and should be in the hands of the amateur of laces.

Lectures and Exhibits

THE LEVERHULME SALE

In response to a number of enquiries ANTIQUES has ascertained that the sale of the Leverhulme collection is scheduled for days at the Anderson Galleries during the months of February and March. At present the division of items would appear to be approximately as follows: *Furniture, Textiles, Carpets*, 996 lots; *Porcelains*, 124 lots; *Paintings and Drawings*, 667 lots; *Books and Prints*, 413 lots.

From reliable authority ANTIQUES learns that the collection is unusually rich in stump work and needlepoint embroideries of the seventeenth and early eighteenth centuries, and in English furniture of the latter half of the eighteenth century. The catalogues in the two fields of collecting most liberally represented—textiles and furniture—promise to be works of really scholarly value, since that on textiles has been prepared by W. G. Thomson of the South Kensington Museum, and that on furniture by Herbert Cescinsky.

COLUMBUS, OHIO

The Gallery of Fine Arts of Columbus, Ohio, devoted its December exhibit to a display of early American antiques loaned by residents of the city. Perhaps the most notable exhibits were J. M. Henderson's blue Staffordshire china, which included the extremely rare Sandusky, Columbus and Detroit platters; and a group of pewter representing the Ohio pewterers of the late period—Flagg and Homan, Homan and Company and Sellew and Company.

NEW YORK CITY

The Hampton Shops, 18 East Fiftieth Street, New York City, are exhibiting throughout the winter a collection of Spanish antiques brought together by Donna Pomposa Escandon Salamanca and Mrs. Lois S. Umlsen.

The Metropolitan Museum of Art

January 3: Gertrude Townsend, "A Talk on Lace."

January 6: Bashford Dean, "Metalwork of the Middle Ages and of the Renaissance."

January 8: Herbert Cescinsky, "English Furniture and Woodwork."

January 8: Nancy McClelland, "Materials of Decoration."

January 10: Edward Warwick, "French Costume in the XVIII Century." (Gillender Lecture)

January 12: R. M. Riefstahl, "Historic Textile Fabrics." (11 o'clock)

January 12: R. M. Riefstahl, "Textile Fabrics, Historic and Modern." (8 o'clock)

January 13: Bashford Dean, "Metalwork of the Middle Ages and of the Renaissance."

January 15: Herbert Cescinsky, "English Furniture and Woodwork."

January 15: R. M. Riefstahl, "Oriental Rugs of the Classic Periods."

WASHINGTON, D. C.

The National Museum

December 5-January 5: An exhibition of American portraits, miniatures and silver. To this the first national exhibition of its kind, the greatest silver collectors—with one or two exceptions—have loaned their best pieces. An exhibit of this kind at Washington is significant of a national interest in American antiquities, which, it is hoped, may receive official encouragement from the central government.

BYRON'S PISTOLS *and* DAGGER

A PAIR of long-barreled oriental flintlock pistols, by Rossi, the barrels, trigger guards, stocks and butts covered with silver very finely chased and heavily plated with gold. Each with its gold plated ramrod.

An oriental dagger with slightly curved blade, double-edged, ivory curved grip and sheath overlaid with chased silver — heavily plated with gold.

Used by Byron at Missolonghi and thereafter always kept by his bedside.

\$2,500

Offered for sale by

E. P. DUTTON & COMPANY
681 FIFTH AVENUE, NEW YORK



FINE OLD SHERATON SOFA from the home of an old Boston family—\$400.

Introducing The Treasure Room

IN the back of my shop I have fitted out a little room with some of my choicest pieces. They move very rapidly but almost any day there will be found there several things of very special merit.

Plan to visit the shop sometime soon. The general excellence and pleasing variety of my collections will delight you beyond words.

E. C. HOWE

73 *Newbury Street* :: BOSTON



FRAME NO. 5400, SILHOUETTE NO. 47 "MRS. WATERS"

*Reproduced from the original in the
Peabody Museum, Salem, Mass.*

Both frame and silhouette are excellent reproductions of the originals. The frame is of metal stamped out with a die and the silhouette is printed in black on old style paper. Price of frame \$4.00. Silhouette 50 cents extra.

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SUMMER and MILL STREETS, *Arlington, Mass.*

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Illustrated booklet on keepsake frames sent on request

The Sampler Antiques.



This old pine bed is "in the rough" but it will finish most attractively. The price is equally attractive.

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Would a Seraphine in Grotch Mahogany Veneer interest you?



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ANTIQUES

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Wholesale Prices

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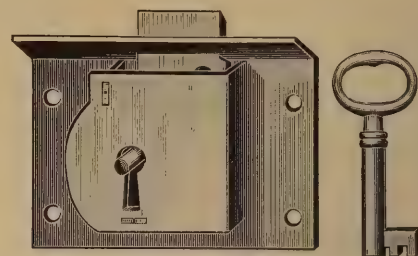
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No. 52 DESK LOCK

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34-36 Portland Street, BOSTON, MASS.



I HAVE ready for distribution a new hand-blocked paper which will be illustrated in the February issue of **ANTIQUES**.

Attention is called in the meanwhile to the fascinatingly novel paper here illustrated.

HARRIET BRYANT
2 WEST 47th STREET, NEW YORK CITY
and NEW MILFORD, CONNECTICUT

THE C. M. TRAVER CO.
23 EAST 62nd STREET, NEW YORK

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Entire stock offered
at attractive prices.

THE COLLECTION CONSISTS OF

American, English and Spanish
furniture, textiles, glass, china,
pewter and decorative objects.

A WORTH WHILE OPPORTUNITY



A Corner of THE BLUE DOOR

This Month we offer:

A Windsor washstand; a pair of fire pole screens; several hanging shelves; a Hepplewhite sideboard; a mahogany sofa table, a Phyfe type; curly maple desk; pine dresser; Queen Anne wing chair; barrel wing chair; Chippendale mirrors. An interesting collection of reproduction glass and pottery; chintzes; brocades; and an interior decoration service.

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The Blue Door

14 Prospect Street
East Orange New Jersey
Near Brick Church Station of D. L. & W. R. R.

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you contemplate papering one or more rooms we will gladly prepare and
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GENUINE ANTIQUES ONLY

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Established 1889

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Never plentiful, examples of early American silver are rapidly disappearing into permanent collections. I am glad to state, however, that I still have important reserves which I am ready to place at your disposal.

And where specimens of early handicraft are unobtainable, I can offer you reproductions of extraordinary fidelity, and adaptations of great beauty.

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SCAGIOLA TOP. KENT PERIOD

Genuine Antiques

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There are: pine dressers, a pine desk, chests, beds, a wing chair, stretcher tables, ladder-back armchairs, a drop-leaf table, tip tables, sewing stands, candlestands, a pine grandfather clock, etc.

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INTERIOR DECORATION

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from*

The Francis Nye House

MATTAPOISETT

MASSACHUSETTS

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We realize that "Success" is not merely to have earned a profit in dollars and cents, but to have proven our reliability, our integrity, and thus to have gained the confidence of our patrons—that is Success.

It's doing your job the best you can
And being just to your fellow man;
It's making money, but holding friends
And staying true to your aims and ends;
It's figuring how and learning why,
And looking forward and thinking high,
And dreaming a little and doing much;
It's keeping always in closest touch
With what is finest in word and deed;
It's being thorough, yet making speed;
It's daring blithely the field of chance
While making your work a brave romance;
It's going onward despite defeat
And fighting staunchly, but keeping sweet;
It's being clean and it's playing fair;
It's laughing lightly at Dame Despair;
It's looking up at the stars above,
And drinking deeply of life and love;
It's struggling on with the will to win,
But taking loss with a cheerful grin;
It's sharing sorrow, and work, and mirth;
And making better this dear old earth;
It's serving, striving through strain and stress,
It's doing your noblest—"That's Success."

Best wishes for "Success" to all

S. ELIZABETH YORK Telephone Mattapoisett 143 Write or call



THE HOME OF GENUINE ANTIQUES

Set of six Sheraton dining chairs; gateleg, Tavern and top tables; Candlestands; curly maple desks; desk on duck foot frame; curly and plain maple bureaus; carved and plain beds; highboys; Chipendale and Hepplewhite chairs; New England hooked rugs; banjo clocks; pewter; ship and whaling prints; mirrors



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25 MILES NORTH OF BOSTON

(Open the year 'round)

SHERATON canopy top bed, delicately fluted posts. Two mahogany grandfather clocks with brass works; one has broken arch top, small wooden doors on sides of hood; the other has fluted sides with brass ends and brass ornaments on top and moon on dial. Small, square Hepplewhite stand, inlaid top, spade feet. Queen Anne mirror, small walnut frame. Mirror, large gilt oval, 4' x 27"; numerous other mirrors including large mahogany mantel mirror. Mahogany drop-leaf dining table, inlay around feet; very fine curly maple tip table; light cherry tip and turn table; tip candlestand; numerous others. Doll's mahogany dish-top table with doll's real china tea set; child's pine wing chair. Lady's wing chair, man's wing chair, both Hepplewhite; several



SHERATON BED

very old armchairs; Windsor arm rocker. Red, blue and green Bristol glass decanters in silver plate. Castor. Set of six bellflower custard cups; colored spiral blown glass cane; pair three mold baroque decanters; pineapple set consisting of six goblets, sugar, creamer and butter dish; eight ruby wines, clear glass stems and base. Pewter. Lustre. Wood and iron high and low four posters. Rare pair of olive bronze and gilt candlesticks with hurricane globes. Two extra large, very fine, velvety hooked rugs with fringe, floral design.

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BESIDES the pieces here pictured, described and priced I have my usual line of antiques — information about which you will find in former issues of the magazine.

Let me know your wants and I will forward photographs with prices for individual pieces or car lots. I cater to the dealer in all parts of the country as well as to the collector. No charge for packing or crating.

Wishing you all a Merry Christmas and a Happy and Prosperous New Year



1. Branch mahogany veneer on mahogany (2), \$25 for the pair.
2. Branch mahogany veneer on mahogany, odd chair, \$20.
3. Branch mahogany, nicely carved (2), \$25 for the pair.
4. Arm Windsor, maple, \$15.
5. Arm Windsor, maple, arrow back, \$15.
6. Mahogany branch veneer on back (4), \$50 for the set of four.
7. Mahogany branch veneer on back, odd chair, \$20.



8. Mahogany branch veneer on back (3), \$30 for set of three.
9. Hitchcock, beautifully decorated, original, odd, \$12.
10. Mahogany carved backs (3), \$30 for set of three.
11. Grape carved walnut, \$7 each, any quantity.
12. Maple highboy, base size 19 3/4 x 36 3/4, perfect, \$125.
13. Maple Sheraton, new rush seat, odd, \$20.
14. Armchair, grape and leaf carving, walnut, \$35.
15. Windsor high chair, maple, \$15.
16. Armchair, walnut, \$35.
17. Three-slat-back maple, new rush seat, \$7.50, each, any quantity.
18. Armchair, walnut, \$35.
19. Child's Windsor, maple, \$12.
20. Grape and leaf carved lady's chair, walnut, \$25.
21. Child's Windsor, maple, \$12.
22. Bannister-back arm, no seat, \$65.
23. Four-slat-back, new rush seat, \$20.
24. Arm Chippendale, mahogany, \$110.
25. Mahogany branch veneered back (6), \$75, perfect.



SPODE (1795-1815)
With arms of the Clark family

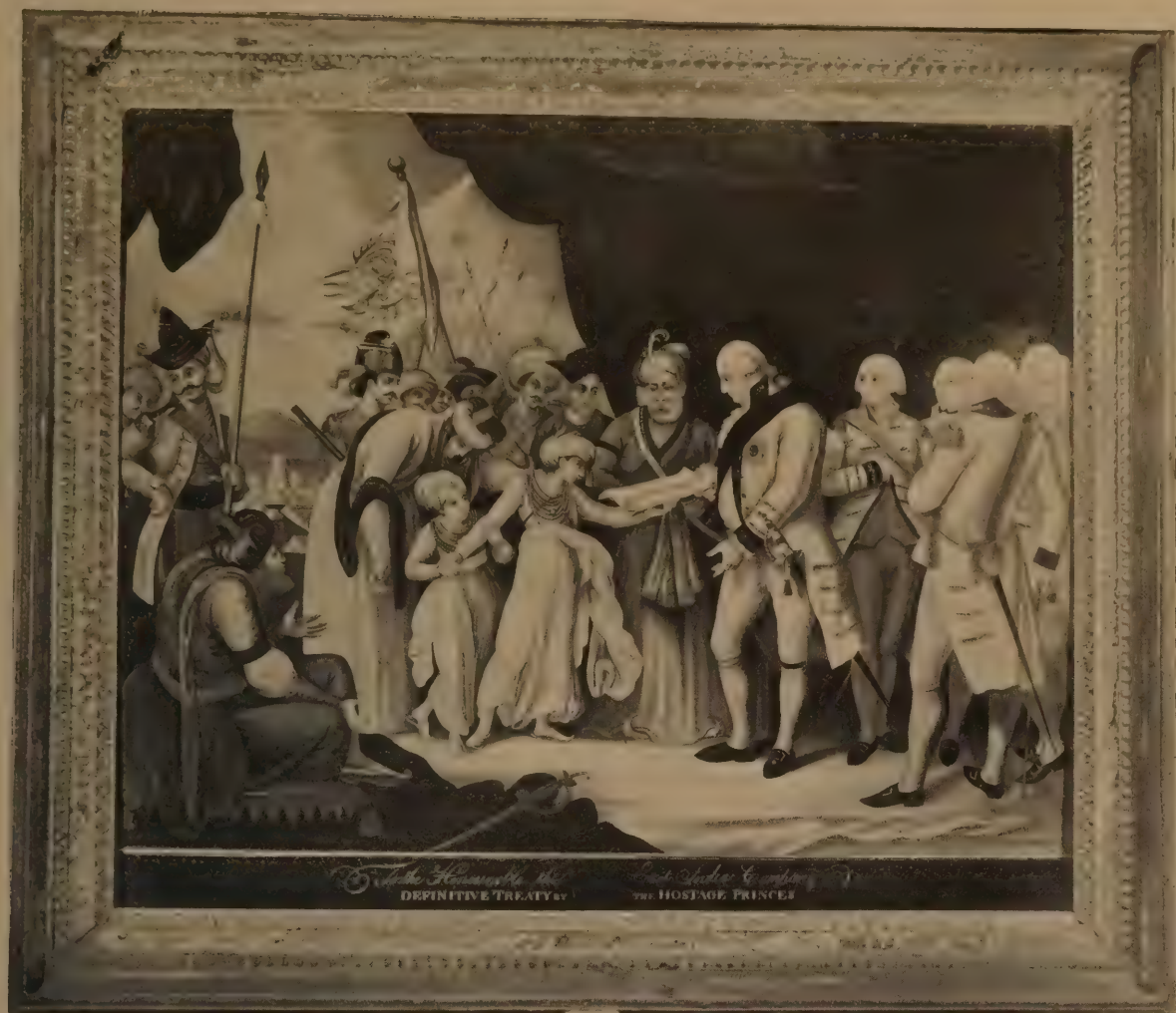
CHINESE LOWESTOFT (18th century)
Famille rose decoration

CHAMBERLAIN-WORCESTER
(1804-1811) Floral motives

THE china here illustrated has been selected from large sets which include all the requisites for full dinner service. I invite correspondence from those seeking the finest and most appropriate tableware, old or new.

CHARLES R. LYNDE, 420 *Boylston Street*, BOSTON

PORCELAIN GLASS EARTHENWARE—ANTIQUE AND MODERN—FOR SELECT USAGE



LORD CORNWALLIS WHEN VICEROY OF INDIA

A SUPERLATIVE EXAMPLE OF PAINTING ON GLASS

THIS PICTURE IS ONE OF A COLLECTION OF OVER TWO HUNDRED EXAMPLES OF THE CHINESE, INDIAN, MALAY, JAPANESE, ENGLISH, FRENCH AND EARLY AMERICAN USE OF THIS CURIOUS AND OFTEN BEAUTIFUL TECHNIQUE, WHICH ORIGINATED IN THE EAST AND WAS INTRODUCED INTO EUROPE BY CHIPPENDALE. LANDSCAPES, STILL-LIFES, FLOWER PIECES, DECORATIVE PANELS, RELIGIOUS SUBJECTS—BOTH CHRISTIAN AND BUDDHIST—FANCY HEADS AND PORTRAITS ARE INCLUDED. AMONG THE LATTER, IN ADDITION TO EUROPEAN NOTABLES, ARE FOUND WASHINGTON, LAFAYETTE, HENRY CLAY AND OTHER AMERICAN FIGURES.

THE HOUSE WITH THE BRICK WALL

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ANNIE HAIGHT KERFOOT

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Original Sheraton Sideboard

Has reeded legs. Front of very unusual and beautifully marked crotch mahogany. Panel inlay in all four columns which matches inlay on both end doors. Part of interior lined with cedar. Dimensions: 7 feet long, 47 inches high, 22 inches deep at ends, 27½ inches deep in center.

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Photographs will be
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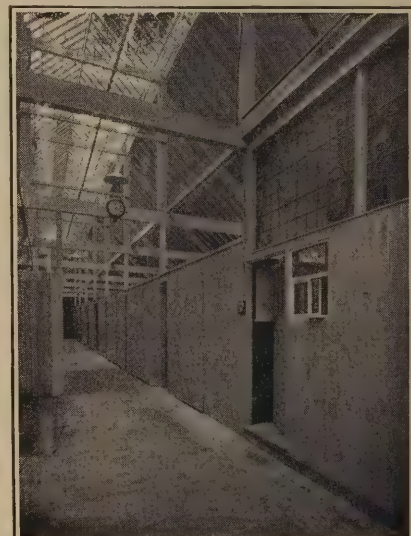


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S. S. A. A.



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ANTIQUES is my motto.



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of the

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OF

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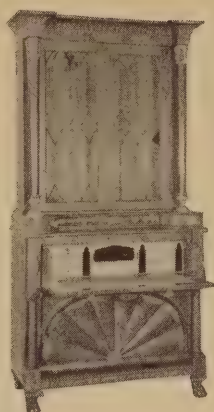
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Illustrated: Chippendale mirror, eagle on cresting; bronze and glass mantel garnitures; curly maple chest of drawers.

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7 Smith Court at 50 Joy Street
BEACON HILL BOSTON



Antiques of Distinction

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Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.50 Send check with order

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BELMONT VERMONT

Antique Furniture, Glass, China



Ship Models

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BRASS PEWTER
FURNITURE
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List of reference books on antique furniture, glass, china, pewter, Sheffield plate and the like, sent on request.

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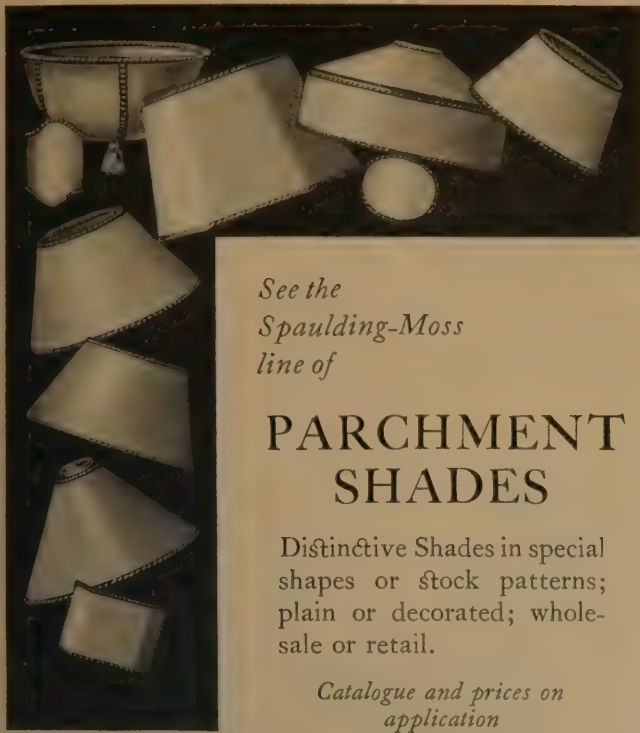


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| 6 — Pink lustre plate. \$5 | 17 — Pressed glass spoon holder; grape design in high relief. \$4 |
| 7 — Pink lustre bowl. \$8 | 18 — Heavy pressed glass dish. \$8 |
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"The Artist Shop"

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1922

February, March, May, June through December.

1923

January through August, October through December.

1924

February through August, October, November.

1925

January, February, March, May through August, October.

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James Curran

1625 *Pine Street*

Philadelphia, Pa.



GENUINE ANTIQUES

Set of eight old American
rush seat chairs, painted
and decorated in gilt; two
arm and six side chairs.
Fine old Philadelphia man-
tels and over mantels. Four
post mahogany bedstead,
pineapple design, formerly
the property of the Lees
of Virginia.



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ROUND SHADES		18 inches	\$20.00	LAMP COMPLETE	
6 inches	\$4.00	22 or 24 in.	25.00	8 inches	\$15.00
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10 "	10.00	10 inches	\$8.00	10 "	20.00
12 "	12.00	12 "	10.00	12 "	25.00
14 "	14.00	18 "	18.00		
16 "	16.00	20 "	20.00		

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One dozen horn handled knives and two tined forks,
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A child's very unusual fireside rocker, all pine.

Pine and mahogany miniature bureaus.

Playthings of Long Ago



Two Good Pieces of Staffordshire

LEFT, \$10. RIGHT, \$8.

Also
A pair of fine old yellow
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& Ives prints: *Harvesting
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Good appliqué quilts; curly
maple slant-top desk; and
much good furniture.



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Old Homestead maple, pine, mahogany furniture. Staffordshire, Leeds, Lowestoft, Pink and other Lustre, etc. Pewter; brass; colored and white glass; jewelry; enamels; samplers; silhouettes; fans, etc.

Let me ship collection to your wishes. Any quantity,
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Three Fine Tables

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- [2] Maple Pembroke table
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All in excellent condition

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*Trains leave Jersey City at 9.15 and 10.29. Busses leave
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Early American furniture in pine, maple, mahogany, cherry.
Glass: Sandwich, and a few pieces of Stiegel, one blue pitcher;
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Two ottomans

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Two Dutch roundabout chairs

A sampler about 16 inches square

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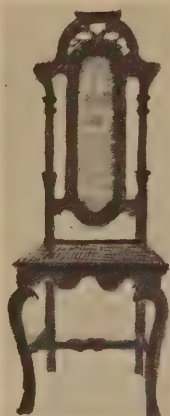
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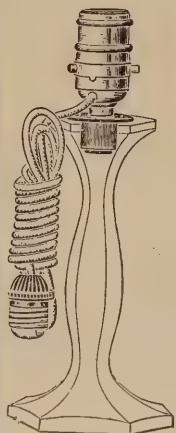
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Books for Collectors

BELOW, in carefully classified form, appear publishers' announcements of books available for the collector or for the thoughtful general reader. All of the books listed have been examined by the editorial department of *ANTIQUES* and are recommended as offering material of value. Under the heading of *Background Books* will be found titles of those works which, while not concerned strictly with collecting, yet

throw light on early customs and habits, methods of home furnishing, and ways of living both in America and in Europe.

All advertisements submitted for this column must receive the approval of the editorial department before their acceptance. Rates: 60c an agate line; 55c a line for 6 consecutive insertions; 50c for 12 consecutive insertions.

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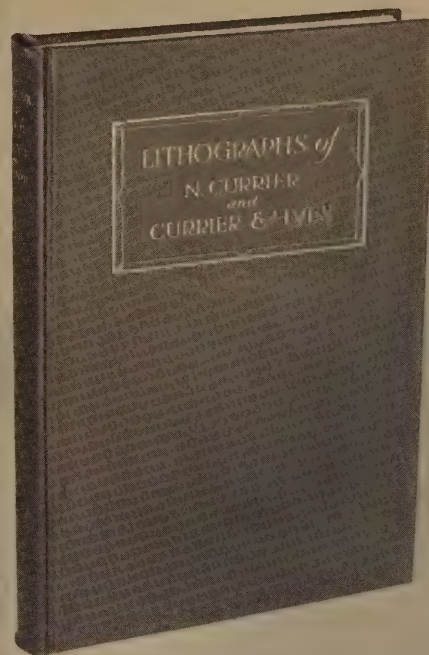
CURRIER & IVES Prints were produced during the period from 1836 to 1896. This span of years witnessed great development in America, both on the farm and in the growing cities. It included many years of peace and prosperity, the Mexican War and the Civil War.

No book has ever been compiled containing information about Nathaniel Currier, James Merritt Ives, his partner, or their work as the firm of Currier & Ives. They were, without doubt, the most active lithographers in the United States during the nineteenth century.

Mr. Warren A. Weaver has assembled in book form a concise account of the lives and works of Nathaniel Currier and James Merritt Ives. To this has been added *A List of More Than 3,075 Titles Bearing Their Name*. These titles are arranged in alphabetical order. In a majority of cases the year of publication is given and in more than 1000 instances the day of copyright.

Another feature, even more important to persons interested in old lithographs, is the present-day values. *There are Prices Given for 1,251 of These Prints Out of the Total of Over 3,000 Titles Listed*. These are the prices asked today by antique dealers, by rare print stores in New York, or the actual figures bid at auction sales held at the New York galleries during the last two years.

The price of the book — \$10.00 — may be saved on one purchase. You may have one print, or several of them for which you are asking \$25.00 when you should ask \$50.00. Or you may have the opportunity to buy some rare print and not know that it is valuable.



The aim of this book is to tell just what you should ask or how much you can afford to pay for a given print. **BETTER SEND FOR IT AT ONCE.** *The Information Contained May Save You Many Dollars.* There are numerous prints which sell for \$100.00 up. The average person cannot understand why one print brings but \$10.00 and another \$100.00. Yet there is a reason.

Some of the Western scenes are extremely valuable. Many of the hunting and fishing pictures are also rare and bring high prices — one recently sold at the Anderson Galleries for \$625.00. Many of the Clipper Ships and Railroad prints are almost impossible to find and for these high prices are asked.

If you are a collector of old prints; if you find interest in historical pictures: or if you consider ever buying or selling any N. Currier or Currier & Ives Prints, this book is invaluable.

Order Blank

192

HOLPORT PUBLISHING CO.
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New York, N. Y.

Please send me _____ copies of *Lithographs of N. Currier and Currier & Ives*, by Warren A. Weaver.

Send it C. O. D. I will pay carrier \$10.00 on delivery, plus a few cents extra for collection fee.

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My check for \$10.00 is enclosed, book to be sent postpaid.

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LITHOGRAPHS OF N. CURRIER

A Two Minute Clip. 1893.
A View of the St. Lawrence, Indian Encampment. C & I. Undated. \$12.00.
A View of the Federal Hall of the City of New York. C & I. Undated.
A Villa on the Hudson. Jan. 12, 1870. \$22.50.
A Virginia Home in Olden Time. 1872. \$31.50.
A Wild Cat Blaster, or a "Circulating Medium." May 27, 1853.
Abigail. Sept. 17, 1846. \$2.00.
Abraham's Dream! Coming Events Cast Their Shadow Before. C & I. Undated.
Abraham's Dream. "Coming Events Cast Their Shadows Before." Sept. 22, 1863.
Abraham Lincoln. Bust portrait, turned slightly to right. Beardless. 1860. From a photograph by Brady. \$155.
Abraham Lincoln (in oval). 1860. Beardless bust portrait, turned slightly to right, against drapery background. C & I. \$24.00.
Abraham Lincoln. Bust portrait, beardless, turned slightly to right. C & I. 1860. \$47.50.
Abraham Lincoln. Beardless, half length, seated, turned slightly to left; book in one hand, other concealed under coat. 1860. \$20.
Abraham Lincoln. Bust portrait, with short beard. Three-quarters to right. C & I. \$4.00.
Abraham Lincoln. Half-length, standing, one hand resting on book, other behind back. \$9.00.
Abraham Lincoln. Bust portrait, looking to right. C & I. \$3.00.
Abraham Lincoln. The Martyr President. May 10, 1865. \$5.00.
Abraham Lincoln. The Nation's Martyr. Assassinated April 14, 1865. C & I. Undated. \$5.00.
Across the Continent. "Onward the course of Empire takes its way." June 13, 1866. \$140.00.
Act II, Scene I. In the Shute haun. C & I. Not dated. \$9.
Adam Naming the Creatures. Dec. 17, 1857. \$12.00.
Adam and Eve in the Garden of Eden. Aug. 12, 1842.
Adelaide. June 2, 1866.
Adeline. July 2, 1840.

AND CURRIER & IVES

Adeline. April 1, 1840.
Amelie Craze. What's de matter wid de Jigger? 1882.
Admiral Porter's Fleet, running the Rebel Blockade at Vicksburg. May 10, 1863. \$20.00.
Africa. 1870. \$2.00.
Agnes. Sept. 16, 1846.
Alcyon. 1889.
Alexander. 1889.
Alexander, Mr. H. Rockwell's horse. 'N Currier Not dated. Small folio. \$12.
Alexander. Rose Horse. Mich. 17, 1840. Not dated. 'N Currier Rare. \$50.00.
Alice. Dec. 31, 1834. \$1.00.
All Hroke Up. 1864.
Almira. May 28, 1845. \$12.50.
Amonde. Mar. 14, 1846. \$4.00.
Amateur Music in the Shell. 1876.
Amateur Music in the Shell. 1880.
Amelia. July 19, 1865. \$2.00.
America. 1870. \$3.50.
American Autumn Frolics. 1875. \$7.00.
American Autumn Frolics. Apr. 13, 1865. \$5.00.
American Brook Trout. C & I. 1872. Small. \$85-\$40.
American Coast Scene—Desert Rock Light House, Major. C & I. Undated. (The only known copy.) \$27.50.
American Country Life—May Morning 'N Currier. 1855. Large folio. 1855. \$50.00.
American Country Life: May Morning. Feb. 28, 1855. \$20.00—\$27.50.
American Country Life. Pleasures of Winter. Feb. 28, 1855. \$75.00.
American Country Life. October Afternoon. Feb. 28, 1855. \$12.50.
American Country Life. Summer's Evening. Feb. 28, 1855.
American Eclipse. 1880.
American "Express" train. July 19, 1855. \$85.00—\$150.
American Express Train. Nov. 29, 1864. \$80.00—\$140.00.
American Hunt Game. Sept. 11, 1866.
American Long Life. From painting by A. O. Van Wiles. Oct. 21, 1858. \$30.00.
American Farm Yard. Morning. May 6, 1857. \$30.00.

Reproduction in Miniature
of two pages.

To sum it all up, this book contains an account of the life and work of Nathaniel Currier and his partner, James Merritt Ives. A list of their lithographs appears in alphabetical order. There are over 3,075 prints listed, and 1,251 of them are priced according to present-day values. The book contains 160 pages, is bound in cloth, and is illustrated with many reproductions. *Fill out the order blank and mail it at once.*

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

CURRIER & IVES PRINTS: Fine impressions with old frames preferred; *Life of a Hunter, A Tight Fix; The Home of the Deer; Morning in the Adirondacks; Pigeon Shooting; Playing the Decoy; Mink Trapping, Prime; Babes in the Woods, Young Partridges; Out for a Day's Shooting, Off for the Woods; Home of the Deer, June, 1870; Hunting on the Plains, 1871; Sportsman's Solace, 1879; The Gamecock, In Full Feather; Woodcock, January, 1849; Wild Duck Shooting, A Good Day's Sport; Snowed Up, Ruffed Grouse in Winter; Young Ruffed Grouse; Winter Sports, Pickerel Fishing; Catching a Trout, We Hab You Now Sor; American Winter Sports, Trout Fishing on the Chateaugay Lake. Clipper ships: Flying Cloud; Nightingale; Hurricane; Gamecock; Young America; Comet. Naval heroes of the United States, Bonne Homme Richard & Serapis; Constitution and Guerriere; Battle of Lake Erie. Indian Hunter, November, 1845; Indian Warrior, November, 1845; The Last Shot, March, 1858; Life on the Prairie, The Buffalo Hunt; Life on the Prairie, The Trapper's Defense; Fire Fight Fire; American Frontier Life, On the War Path; Taking the Back Track, A Dangerous Neighborhood; A Parley, Prepared in an Emergency. Home to Thanksgiving; American Winter Scenes, Morning; The Road, Winter; The Road, Summer. HARRIET E. WAITE, 114 East 57th Street, New York City.*

WILL PAY HIGHEST PRICE for "ship" Lowestoft, New York State coat of arms or "eagle" Lowestoft. Only perfect pieces wanted. EDWARD CROWNSHIELD, 807 5th Avenue, New York City.

RARE EARLY AMERICAN GLASS; colored historical flasks and early blown bottles; fine lustre, china and Lowestoft. GEORGE S. McKEARIN, Hoosick Falls, New York.

EARLY PRINTS of American farm and winter scenes, railroad, ships, sporting and historical subjects, RENWICK C. HURRY, 7 East 54th Street, New York City.

PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

ANTIQUE OR ORNATE WATCHES and clocks; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, Rhode Island.

COLORED PRINTS, especially fishing, hunting, ships, railroad and rural scenes, western pictures particularly large folios, for which best prices will be paid. It will be decidedly to your advantage to write to me before selling. STEPHEN VAN RENESSELAER, The Crossroads, Peterborough, New Hampshire.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Massachusetts.

PINK AND WHITE STAFFORDSHIRE CHINA; blue Sandwich glass goblets, sheaf of wheat design. State price and condition. No. 695.

EARLY AMERICAN FURNITURE; pewter glass; samplers; needlework; portraits; prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, New York.

STAMP COLLECTOR DESIRES old postage stamps, large or small lots. Those on original envelopes preferred; also any publications relating to stamps. Send for list. GUY A. JACKSON, 105 Pemberton Building, Boston, Massachusetts.

PRINTS; *Perry's Expedition to Japan*, a set of large prints, not in book form, by E. Brown, Jr., Fulton Street, New York. Would like any or full set. Send price and description. No. 541.

OLD ORNAMENTAL IRON FENCE, fifty-six feet or more, between five and six feet high, with five or more posts. Communicate with Mrs. HERBERT J. BROWN, R. D. 4, Portland, Maine.

FLASKS, especially those of blue, amethyst and deep green, of the better grade; also colored prints; tin chandeliers; sconces and unusual early lamps and lighting fixtures. No. 633.

GLASS CUP PLATES: *Log Cabin*, acorn border; even serrative edge *Fulton Steamboat*; round plate *Ringgold*, large letters; round plate, two large and three small serrations in edge; also some conventional plates. State condition and price. ALBERT C. MARBLE, 23 Beaver Street, Worcester, Massachusetts.

TO GET IN TOUCH WITH DEALERS in antique silver, jewelry and Sheffield; also small dealers handling old furniture in the rough, reasonably priced. No. 692.

LIONS, cows, dogs, etc., marked Bennington or South Amboy. Must be in perfect condition. Please quote with price. CHARLES F. HEARTMAN, Metuchen, New Jersey.

FOR MY PRIVATE COLLECTION: blue and other colored Stiegel glass; early Wistarberg glass and exceptional flasks. Quote with price. CHARLES F. HEARTMAN, Metuchen, New Jersey.

LARGE ARMCHAIRS WITH ROSES or fruit carved in back and side chairs of same type. Send lists with prices of other antiques for sale. No. 693.

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HEPPELWHITE SHIELD-BACK DINING ROOM CHAIRS, will pay good price for set of eight or twelve; must be early American antiques. CHARLES W. PRATT, Room 7058 DuPont Building, Wilmington, Delaware.

OLD PICTURES OF RICHMOND, VIRGINIA; state age, size, color, condition and prices. P. O. Box 784, Richmond, Virginia.

BUREAU WITH MIRROR; must be unusual design and beautiful, perfect finish. Please furnish picture, price, description, size. No. 697.

PAIR DOLPHIN CANDLESTICKS, sapphire blue, single base; also pair dolphin glass candlesticks, jade green, single base. State price and height. No. 698.

TEMPERANCE OR INTEMPERANCE PRINTS; Fireman prints, Peter Cooper running on Greenback ticket. No. 702.

SLEIGH STYLE EMPIRE FURNITURE, early or late, in good condition; high and lowboys or sections in any condition; swing-leg tables. OLD HIGHBOY SHOP, 12-14 Summer Street, Malden, Massachusetts.

NINE-INCH BENNINGTON CANDLESTICK, round base; eight inch blue Sandwich candlestick, hexagonal base; Currier prints; lamps; lighting fixtures; pewter; glass; maps; etc., for sale. No. 704.

COLORED CURRIER PRINTS, framed or unframed, of clipper ships, hunting scenes and frontier life in large folio. Also small sized views of old New York, burning cities, naval heroes, naval engagements, 1812 and Revolutionary historic scenes, and game birds. Prompt attention given and best prices paid. FRANCES EGGLESTON, Oswego, New York.

FOR SALE

SHERATON MAHOGANY DINING TABLES, set of three, fourteen legs, fluted, brass inlay on end tables. Photographs and price on request. Mrs. G. V. CHAPIN, 115 N. Campus Avenue, Oxford, Ohio.

SHERATON MAHOGANY SIDEBORD, \$500; cherry bureau, original brasses, \$175; six legged cherry table with six cherry and mahogany chairs, \$125; pair maple beds, \$150; large mahogany veneer mirror, \$25; all perfect condition. Many other interesting things. Mrs. BRUCE HOGGSON, Box 256, Gilbertsville, New York.

ENGLISH PRINTED LINEN COUNTER-PANE, name of engraver on each breadth; maple four poster chests; tables; chairs; china; glass. TAVERN ANTIQUE SHOP, Fitzwilliam, New Hampshire.

GOLD LEAF AND TAPESTRY SUITE, four piece, Louis XIV Empire period; picture mirror formerly belonging to Betsy Ross, museum piece; Chippendale mahogany chest of drawers. Miss CARMEN SCHAFER, 602 W. 138th Street, New York City.

RARE CURRIER & IVES PRINTS, *Camping in the Woods, A Good Time Coming*, by Taite, published 1863, perfect condition, in fine old walnut and gilt frame, \$75; *American Hunting Scene, Life in the Woods*, published by Thomas Kelly in 1863, large folio, good condition, nice old gilt frame, \$40; Fine Currier & Ives on glass, *View of Harper's Ferry*, medium folio, framed, excellent condition, rare item, \$100. BROWNE's, 88 East Avenue, Rochester, New York.

DECORATED ANTIQUE CAMEO SILENUS JUG, described in Hudson Moore's *Old China Book*, page 240; genuine old Dresden plates; unsigned oil portrait of George Washington, in possession of family since 1848. Mrs. S. 1813 Tilden Street, Wichita Falls, Texas.

SET OF SIX RARE CHIPPENDALE CHAIRS, perfect condition, from private collection; also set of six Sheraton chairs, original rush bottom seats; set of six pewter plates, one very large plate matching; very handsome Sheraton sofa; photographs on request. Box 108, Norwich, Connecticut.

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PAIR CROTCH MAHOGANY OTTOMANS, needle-point tops, size 20" x 24"; pair foot stools to match, size 10" x 14". No. 699.

SIMON WILLARD AND HIS CLOCKS, \$50; Prang's chromos, *Tobogganing, Skating, Snow-shoeing*, \$10 each; ANTIQUES, 1922, complete, \$25; colored Indian prints, miscellaneous others; warship *San Antonio*, relic Texas Navy; portrait by Jane Stuart; bust portrait Roosevelt from life studies in 1917, likewise General Grant; Longfellow engraving signed by poet; holographic land survey of Henry D. Thoreau, \$50; document signed by John Hancock, \$25. ORHO WIECKER, 19 Central Street, Boston, Massachusetts.

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TWO SMALL WALNUT CHESTS, French feet, original brasses; lustre pitchers and teapots; fine walnut table, stretcher base; burl bowl; glass, dewdrop, horn of plenty and grape design; glass plate, *Last Supper*, grape border; quilts; coverlets; pottery and pewter. HOWARDS OF YORK, 1243 East Market Street, York, Pennsylvania.

FOUR MAHOGANY SHERATON CHAIRS, set \$250; two comb-back rockers; brass kettles, \$12 to \$18; children's chairs. HARRIET WELLES CAPRON, 25 Avon Street, Cambridge, Massachusetts.

CHOICE SANDWICH GLASS, great variety, just a mere attic. No. 703.

PITTSBURGH PLATTER, 16" x 20", by Clews, perfect condition; California blue plate 6 3/4", by Wedgwood; Claggett clock, miniature size, five feet high, original Newport case, c. 1730-1740. MRS. A. W. SULLY, 102 Cambridge Place, Brooklyn, New York.

MARTHA WASHINGTON CHAIR; two Chippendale side chairs; two five slat ladder-back chairs; kettle front bureau; two sewing stands; curly maple mirror; pair low post maple beds; small walnut desk; Duncan Phyfe sofa; lustre; china; glass; *American Glassware*, by Edwin A. Barber, reprint \$5.00. LOUISE BARBER MATHIOT Route 2, West Chester, Pennsylvania.

FROM PRIVATE COLLECTION: curly slant-top desk, \$120; Chippendale chair, \$55; four banister-back chairs, \$25 each; maple duck-foot table, oval top, \$40; pine chest, notched corners, shadow molding, scrolled brackets on front, \$45; paneled linen cupboard; paneled corner cupboard, with butterfly hinges; yarn hooked rug; eagle bottle; tea caddy. MRS. GILBERT WATERS, Holyoke, Massachusetts.

WASHINGTON CROSSING THE DELAWARE, after Sully; perfume jar complete as illustrated front cover December, 1925, ANTIQUES. MARION CLARKE, 127 Cambridge Place, Brooklyn, New York.

BILLINGS' PEWTER PLATE, 14 1/2", best offer; Sandwich octagonal beehive plate, \$20; burl bowl, handled, 13 1/2" x 17", \$25; Currier prints. No. 701.

OLD FANCY GLASS LAMP SHADES, eight, 4 1/4" across bottom, fine condition, \$5.00 each, used on old pendant lamps. MRS. A. L. NEWMAN, North Brookfield, Massachusetts.

VENETIAN INLAID DINING SET; carved blanket chests; pine Sheraton bureau, etc.; priced right; antique repairing. G. MILITELLO, Forestville Avenue, Plainville, Connecticut.

PAIR AMETHYST WITCH BALLS, 18" in circumference, perfect, best offer; curly maple sideboard; pair mahogany footstools; miniature walnut chest of drawers; all refinished. MAUDE M. DOYLE, 104 S. Sandusky Street, Mt. Vernon, Ohio.

AMERICAN MATCHED PEWTER CANDLE-STICKS, four, 9 1/2"; five rat-tail pewter table-spoons; one pewter coffee pot; Currier & Ives print, *Getting Ice*, 1864, large folio, end margins cut. Write G. MORAN, 151 East 79th Street, New York, or telephone LENOX 4051 before 9 A.M.

RARE GLASS: *Success to the Railroad* bottle, \$23; Bristol perfume bottle, \$10; nine inch pressed Sandwich dish, \$55; large sperm oil, purple lamp, \$85. F. E. WOODMAN, 217 Pine Street, Bangor, Maine.

RECAMIER SOFA; small Franklin stove; pair maple beds; old hooked rugs, priced \$60 for seven. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Twelve miles south of Philadelphia. Telephone Media 728-J.

HEPPLEWHITE SLANT-TOP DESK, original brasses; maple and cherry chest-on-chest; sampler, 1802; Stiegel goblets; other unusual pieces. Photographs on request. MABEL PERRY SMITH, 572 Chenango Street, Binghamton, New York.

SMALL CHERRY-LID DESK, old brasses; swell-front mahogany bureau; set of six mahogany fiddle-back chairs, all in original condition. W. J. FRENCH, 5665 Windsor Avenue, Philadelphia, Pennsylvania.

CURLY MAPLE BALL AND CLAW FOOT TABLE, drop-leaf; grandfather's mantel clock in curly maple; grandfather's curly maple clock. W. E. LOCKWOOD, JR., Exton, Pennsylvania.

GENUINE HEPPLEWHITE BUREAU, inlaid mahogany and satinwood, over one hundred years old and in perfect condition. Telephone OO62-R. No. 694.

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CLOTHE YOUR GRANDMOTHER'S PILLOWS with cases with handmade Colonial tape trimming like she made, \$3.50 a pair in the United States. LIBRARY SHOP, Pardeeville, Wisconsin.

FRENCH WARDROBE CABINET, beautiful antique from Normandy, hand carved oak, two hundred years in the family, imported by owner. HELENE POISSON, 6924 Cregier Avenue, Chicago, Illinois.

MOON TABLE; desks; pewter; clocks; mirrors; a fine collection of dated flower prints and fashion-plates; one dozen perfect lustre cups and deep saucers; pairs of fluid glass lamps. L. W. & W. B. BOSCHEN, 6 Lincoln Place, Freehold, New Jersey.

CORNUCOPIA OR HORN OF PLENTY; Sandwich glass is to my mind one of the choicest of the patterns of this early glass. I can supply this in lamps, compotes, goblets, egg, tumblers, sugars creamers, decanters, etc. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, Rhode Island.

PAIR OF AMERICAN GLOBES, 1811-1812, James Wilson, very interesting and decorative. Photograph and description on application. Price \$200. Box 197, Poughkeepsie, New York.

TWO LARGE SOLID MAHOGANY ARM-CHAIRS, formerly belonging to Thomas Jefferson; these were handed down to me as an heirloom which I will consider selling, absolute proof as to genuineness and ownership. Address P.O. Box 642, Lynchburg, Virginia.

PAIR AMBER BIRD SALTS; oak knee-hole desk with original brasses; cherry stand, revolving top, made in Ireland; many choice authentic pieces. CRAWFORD STUDIOS, Richmond, Indiana.

FOR SPACIOUS HOME, wonderful Sheraton sideboard; Maryland corner cupboard; dining table like one in Washington's home, Mt. Vernon; banjo clock, has Lafayette standing, flags banked, word *Lafayette* underneath on lower panel. Antiques that are antiques. Miss JENNIE M. WISE, Seven Elms, 40 Church Street, Greenfield, Massachusetts.

VISIT THE SNOW ANTIQUE SHOP, handling a general line, at St. Clairsville, Ohio, ten miles west of Wheeling, West Virginia, on National Pike. Everybody welcome, but especially dealers who personally inspect before buying.

COLORED PRINTS, New Year's list now ready; also several good items recently secured in other lines of antiques. W. P. McNARY, Bannock, Ohio.

CHIPPENDALE SECRETARY, belonged to President Tyler; London spinet owned by Randolph family of Virginia; Hepplewhite bureau-secretary. No. 700.

WHITE SANDWICH GLASS CANDLESTICKS, two pair, Colonial pattern, \$20 a pair, both for \$35; twelve horn of plenty flasks; Currier prints: *Cares of a Family*, large folio; *Ferry Boat*; *Pioneer's Cabin in Yosemite Valley*; *Indian Lake*, *Sunset*; *Skating Scene*, *Moonlight*; *On a Point*, N. CURRIER. EMPIRE ANTIQUE SHOP, 116 Eagle Street, Utica, New York.

DARKTOWN COMICS, Currier & Ives, about thirty in the lot, not all perfect but will sell the lot, take them just as they come at \$4.00 each. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, Rhode Island.

RARE JOINT STOOL; American pewter porringers; three mold glass; flasks; flip glasses; *Park Theatre* and *Harvard College* plates; *Washington George* plate. THOMAS F. WETMORE, 447 Bank Street, New London, Connecticut.

DUELING PISTOLS, Allen & Thurber, Worcester; hooked rugs, priced for dealers; prints; three grandfather twenty-four hour clocks. J. C. RUDISILL, Littlestown, R. D. 2, Pennsylvania.

CONSTITUTION CUP PLATE, best offer; eagle cup plates, others; octagonal Sandwich sweet meat jar, see Williams' *Sandwich Glass*; chariot salt; pint flask, rayed eagle holding four arrows and branch, same reverse. No. 696.

GRANDFATHER CLOCK, in running order and fine condition, R. Whiting movement; write for pictures and description. E. W. HINDS, 1942 Valley Drive, Onondaga Valley, New York.

ANTIQUE FURNITURE; dishes; glassware; bottles; prints; complete line. YE ANTIQUE SHOP, 418 E. Mansfield Street, Bucyrus, Ohio.

WING CHAIR; bow-front bureau; curly maple slant-top desk; fine stenciled dressing table with original brass handles; one brace-back and six arm Windsor chairs; banister-back chair; yellow dolphin compote; pair beautifully etched pinch bottle decanters; pair ten inch black and white dogs; smaller dogs; sixty small Staffordshire figures and match boxes; historical plates; two pound pitchers; Lowestoft tea caddy. G. C. WALRAD, 105 South Melcher Street, Johnston, New York.

LOUIS IV ORMOLU CLOCK and wall bracket; handsomely carved French rosewood table, marble top. Photographs and particulars on request. No. 706.

HAIRCLOTH ARMCHAIRS; also sofas; bureau tables and other Empire pieces. J. RAYMOND BLINN, 85 Main Street, Groveland, Massachusetts.

SOLID MAHOGANY TILT-TOP ROUND TABLE, 35 1/2", claw and ball feet; schoolmaster's desk, pine, old brasses; clear glass golden rule plate, bellflower glass; hall lamps, clear and colored globes; Baxter print; glass epergne. MARTHA KINGSBURY COLBY, YELLOW CAT SHOPPE, 4 Church Street, Bradford, Massachusetts.

MAHOGANY FURNITURE; pottery; glass; brass; old fabrics; Paisley shawls; batiks; oriental hangings; Currier prints; lamp shades made to order. ANTIQUARIAN GIFT SHOPPE, 120 East State Street, Ithaca, New York.

OLD BRASS: fine early American candlesticks; pails; andirons; milk pans; basins; etc; best pieces from private collection, send for photographs. No. 705.

TWO SLANT-TOP DESKS; two highboys; two duck-foot tables; three secretaries; very reasonable. HIGHBOY SHOP, 14 Summer Street, Malden, Massachusetts.

INLAID GRANDFATHER CLOCK; slant-top desk; carved hall chairs; girandole; lyre leg melodeon; cameo lamp; door latches; Chippendale mirror; curly birch table. MABELLE J. GRAVES, Fair Haven, Vermont.

CHERRY SLATE-TOP DESK, \$35; pine stretcher table, turned legs, \$25; Hickory Windsor armchair, double back; small mahogany sideboard, \$35; large cherry and mahogany end table, \$20. MRS. E. S. MACILWAIN, ANTIQUE SHOP, Egypt Road, Norristown, Pennsylvania.

THE OLD HOUSE WITH THE BLUE SHUTTERS, filled with antiques; many rare Wind-sors; choice glass. MR. AND MRS. GEORGE PARKER BOLLES, JR., Antiquarians, 25 George Street, Bellows Falls, Vermont.

PAIR BRASS CANDELABRA, about 185 prisms each; solid mahogany open armchair, wonderful carving; pair unusual blue glass lamps; set six mahogany rose-back chairs, splendid condition. Photographs on request. MRS. JOSEPH E. CAIN, 945 Cherokee Road, Louisville, Kentucky.

CARVED OAK BIBLE BOX of merit, original condition; three carved mahogany Duncan Phyfe style chairs; Staffordshire dogs; figurines. WILLIAM DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

QUEEN ANNE DROP-LEAF TABLE, cherry; curly maple sewing table, curly maple high post bed; set of bellflower goblets; wine glasses; sauce dishes; salt; sugar bowl. Box 744, Woodmont, Connecticut.

CROTCH MAHOGANY NAPOLEON BED; hand carved bureau with oval mirror; maple and pine four posters; chests; stands; chairs and footstools. H. ANNIS SLATTER, Belmont, New York.

SPINET, 1806, in rough, beautiful mahogany, satinwood inlay, original brasses on gorgeous reeded legs. Submit offers; photographs on request. MRS. JOSEPH E. CAIN, 945 Cherokee Road, Louisville, Kentucky.

SMALL CHERRY AND BIRCH HIGHBOY, \$225; large green demijohn, pontil, \$15; glass; pewter; lamps; furniture. Send for lists. W. McKay PATTERSON and RALPH G. JONES, 1809 East Avenue, Rochester, New York.

GLASSES PAINTED FOR BANJO CLOCKS. Mount Vernon, Constitution and Guerriere, Boston State House, Perry's Victory, etc. Old glasses repaired. B. TRUE, Mt. Desert Ferry, Maine.

HISTORICAL BOTTLES; cup plates; Stiegel three mold old glass; Currier prints; paperweights. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Pennsylvania.

ANTIQUE HOSPITAL, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

RARE GLASS, genuine old English and Irish; early Bristol colored glass, etc. Detailed monthly list of bargains in old glass and china, ten cents. CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington Road, London, W. 14, England.

GENERAL COLLECTION OF FURNITURE; crockery; glass; brass, etc. Some very rare pieces in furniture. Several stamp collections. Inquiries solicited. WILLIAM K. MIX, Two Town Villa, Monroe, Connecticut.

DUPLICATE COLORED PRINTS and scarce bottles for sale by collector who will sell reasonably or will exchange for others which he can use for his collection. No. 683.

OF INTEREST TO COLLECTORS and dealers: those in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 400 antique shops and places of antique interest within a radius of 150 miles of Boston. I will take my own car or act as guide in your car for a day or tour. Write for rates and dates open. List of over 700 antique dealers (400 in New England), \$5.00 per copy. JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Massachusetts.

SLOPE-TOP DESKS; iron beetle boot jack; bird cage; tilt and turn-top table; butterfly table; étagère secretaries; Hancock desks. H. L. WILKINS, Box 29, Blackstone, Virginia.

OLD SILHOUETTES; Edouarts signed, full length, \$25 up, framed, Peale's Museum types; family and historical American miniatures. Other silhouettes \$3.00 up. M. RUSSELL NUGENT, Central Park, Long Island, New York.

LARGE SCREW SUPPORTS with ruby, white, blue and green antique crystal star centers. Make beautiful curtain tie-backs. Price, \$6.00 per dozen. Picture nails, \$3.00. WM. VAN RENSSELAER ABDILL, Titusville, New Jersey.

ORIGINAL AUTOGRAPH LETTERS of celebrities of all nations bought and sold; send for price lists. WALTER R. BENJAMIN, 154 West 88th Street, New York City. Publisher *The Collector*, \$1.00; established 1887.

HANDMADE FISH NET CANOPIES for four-post beds, rare and artistic early period designs, replicas of sixteenth and seventeenth century canopies. MRS. LOUISE D. BROOKS, 18 Church Street, Wakefield, Massachusetts.

GOOD SET HITCHCOCK CHAIRS, four at \$7.00 each; Duncan Phyfe tip table; chest-on-chest; etc. EDMOND CHOINIERE, 37 George Street, Bristol, Connecticut.

STAFFORDSHIRE NEW YORK BATTERY PLATTER, blue and white, 18", Wood; Boston State House platter, 21", Rogers. MARION CLARKE, 127 Cambridge Place, Brooklyn, New York.

SHERATON TYPE CORNER WASHSTAND, \$65; small bureau, crotched mahogany front, bracket feet, \$20; Empire half sideboard, crotched mahogany doors, carved knife drawer, \$150; pair small matched walnut book cases, \$45; large mahogany sofa table, \$65. No. 672.

CHERRY TWIN TABLES, each has five legs, a drop leaf and crotch mahogany apron; also an open pine dresser over two hundred years old, unrestored. MRS. KATHERINE PURDY, Lenox, Massachusetts.

HOOKEED RUGS, floral patterns, circular and oblong, in fine condition. MARION CLARKE, 127 Cambridge Place, Brooklyn, New York.

TWO ANTIQUE ORIENTAL RUGS; dishes; Currier & Ives prints; quilts and other antiques. Seen by appointment only. MRS. MARGARET W. CHAPMAN, 255 West 92nd Street, New York City. Telephone, Riverside 1744.

SERPENTINE-FRONT CHERRY DESK, very fine, O. G. base, fine condition, guaranteed all original including all the brasses, has been placed in my hands for sale; also fine Willard banjo clock and two Terry clocks. GEORGE C. FLYNT, Monson, Massachusetts.

IMPORTED LOWBOY, about 1710, to be seen by appointment in Cambridge, Massachusetts. No. 708.

OLD & RARE BOOKS

Maps, autographs and the like

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs and the like will, therefore, henceforth be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, ten cents per word; minimum charge of \$2.00. Advertisements must be paid for when submitted.

WANTED

ANTIQUES, volume one, numbers for January, March, April. Quote price to WYOMING HISTORICAL AND GEOLOGICAL SOCIETY of Wilkes-Barre, Pennsylvania.

ENGLISH COUNTRY CHURCHES, by Ralph Adams Cram. State price and condition. No. 707.

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OLD MAPS for wall decoration; modern etchings and lithographs. GOODSPEED'S BOOK SHOP, 9A Ashburton Place, Boston, Massachusetts.

RARE BOOKS in English and French. Catalogue on request. Open evenings. ADELINE ROBERTS, 51 West 49th Street, New York.

OLD ALMANACS, about 930 in the lot, dates ranging from 1780 to 1890, price, \$90. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, Rhode Island.

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BIBLE printed in 1564, German, good condition, best offer. T. F. McPEEK, Breckenridge, Missouri.

OLD BOOKS ON ALL SUBJECTS, many thousand volumes American history, biography, travel; U. S. Government publications. Books bought. LOWDERMILK & COMPANY, Washington, D.C.

RARE TINTED MAPS for interior decoration, published at Nuremberg in 1730, \$3.00 each. OLIVER S. KENDALL, 8 Windsor Street, Worcester, Massachusetts.

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COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

*HOLLYWOOD: ROBERT ACKERSCHOTT, 1735 Hudson Avenue.

CONNECTICUT

*GREENWICH: FRED DENSON & SON, 77 East Putnam Avenue.

NEW HAVEN:

*MARY G. ARMSTRONG, Park and Chapel Street.

*THE SUNRISE SHOP, 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

*NORWICH: THE ANTIQUE EXCHANGE, Myra F. Ward, 210 Disco Bldg.

STAMFORD: EDITH RAND, Old Benny Weed Homestead, Boston Post Road. General line.

*WEST HAVEN: MARIE GOUIN ARMSTRONG, 277 Elm Street.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway. General line.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

*ROCKLAND: COBB & DAVIS

YORK HARBOR: ANTIQUE SHOP, Hill Croft Inn. General line.

MARYLAND

BALTIMORE:

FRANKLIN STUDIO, 1124 Cathedral Street.

*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

MASSACHUSETTS

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

*NORMAN R. ADAMS, 136 Charles Street.

*CHARLES S. ANDREWS, 37 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*I. BRAVERMAN, 133 Charles Street.

*CRANFORD COTTAGE, 7 Smith Court.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*E. C. HOWE, 73 Newbury Street.

*JORDAN MARSH Co., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*CHARLES R. LYNDE, 424 Boylston Street. China.

*WILLIAM K. MacKAY Co., 7 Bosworth Street. Auctioneers and Appraisers.

*NEW ENGLAND SALES ASSOCIATION, Inc., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERY, 88 Chestnut Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SHREVE CRUMP & LOW, 147 Tremont Street.

*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

*TREASURES OF OLD ITALY, 81 Charles Street.

*FREDERICK B. WALDO, 88 Phillips Street.

*WILLIAM'S BOOKSTORE, 2 Milk Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

HARRIET WELLES CAPRON, 25 Avon Street.

*ISABEL C. WILDE, 2 Bond Street.

*WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE POET WHITTIER'S HOME, 42 Summer Street

*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

HAVERHILL:

F. J. FINNERTY, Newton Road.

*W. B. SPAULDING, 17 Walnut St.

HYANNIS: The Treasure Shop. HELEN TRAYES, DULDAH SPAULDING.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

LOWELL:

*FLORA M. BOARDMAN, 107 Clark Road.

MISS LOUISE R. READER, 417 Westford Street

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPoisett: S. ELIZABETH YORK.

NEW BEDFORD:

MRS CLARK'S SHOP, 38-44 North Water St. General line.

*THE COLONIAL SHOP, 22-24 North Water Street

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER.

*PITTSFIELD: OSWALD'S ANTIQUE SHOP, 11 Linden Street.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.

*STOCKBRIDGE: THE LITTLE HOUSE SHOPPE.

*WARREN: C. E. COMINS.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

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CENTER SANDWICH: SUNSHINE ANTIQUE SHOP, HARRY BLANCHARD, Sunshine Farm. General line.

HILLSBORO: THE TREASURE CHEST, John G. Herrick, Deering Road. General line.

KEENE: KEENE ANTIQUE SHOP. General line.

LISBON: WHITE BIRCH ANTIQUE SHOP.

PORTSMOUTH:

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*HORACE M. WIGGIN, 350 State Street.

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*BAYONNE: BAYONNE ANTIQUE SHOPPE, 1169 Boulevard.

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*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

*FREEHOLD: J. B. KERFOOT.

*HACKETTSTOWN: LARSEN BROTHERS, 265 Main Street.

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*FRANCES WOLFE CAREY, 38 Haddon Ave.

*MARTHA DEHAAS REEVES, 20 Potter Street.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

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*THE PEKING PAILOU, 147 Watchung Avenue.

*NUTLEY: ETHEL H. KAUFMAN, 244 Prospect St.

*PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

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*ALBANY: JAMES VINT AND SON, 34 North Pearl Street.

*AUBURN: AGNES T. SULLIVAN, 24 Steel Street.

*AVON: J. PARKER MERVILLE.

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*BROOKLYN:

*CATHERINE CHASE, 1108 Dean Street.

*HARRY MARK, 749 Fulton Street.

CHARLES SOMMERLAD, 98 Orange Street.

CARMEL: THE PORCH, Putnam County. International antiques.

*CORTLAND: THE SAMPLER, 53 Prospect Terrace.

*DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.

*GOSHEN: FANCHER'S COLONIAL SHOP.

HUNTINGTON, L. I.: THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.

*ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

NEW ROCHELLE:

BERNICE ADAMS LORING, 91 Woodland Avenue.

*DOROTHY O. SCHUBART, Inc., 651 Main Street. NEW YORK CITY:

*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.

*HARRIET BRYANT, 2 West 47th Street.

*THE COLONY SHOPS, 397 Madison Avenue. HOME OF CHILDHOOD, 108 East 57th Street. Children's antiques.

*HARE & COOLIDGE, 54 West 11th Street.

*RENWICK C. HURRY, 7 East 54th Street. Pictures and paintings.

*MARY LENT, 9 East 8th Street.

*JANE WHITE LONSDALE, 114 E. 40th Street.

*H. A. & K. S. MCKEARIN, 735 Madison Avenue.

*MARY CLAIRE O'BRIEN, 63 Fifth Avenue.

*FLORIAN PAPP, 684 Lexington Avenue.

*THE ROSENBAACH COMPANY, 273 Madison Ave.

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*C. M. TRAVER COMPANY, 23 East 62d Street.

*HENRY V. WEIL, 126 East 57th Street.

*JOHN WEISS, 625 Lexington Avenue.

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PITTSFORD: RUTH WEBB LEE, 72 East Avenue.

*PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd. POUGHKEEPSIE:

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Mrs. E. E. WALTER, 103 Market Street. General line.

*SOUTH SALEM: ELIZABETH BACON, Westchester County.

*STATEN ISLAND: THE SNUG HARBOR ANTIQUE SHOP, 170 Tyson Street, New Brighton.

*UTICA: OLD MAHOGANY SHOP, 813 Union Street

NORTH CAROLINA

GREENSBORO: THE ANTIQUE SHOPPE, 305 North Elm Street.

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*TOLEDO: THE RUMMELL STUDIO, 1819 Jefferson Avenue.

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ALLENTOWN: Mr. and Mrs. M. S. JACOBS, 1236 Walnut Street. General line.

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CHAMBERSBURG: STONY BATTER ANTIQUE EXCHANGE, Inc., North Second Street. General line.

*CHESTER: CLARENCE W. BRAZER, 302 Crozer Building, 421 Market Street.

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DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.

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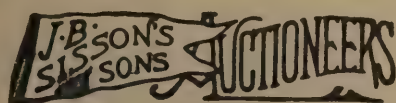
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 *WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

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 *BELMONT: OLD CURIOSITY SHOP, E. E. White
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 *CHARLESTON: MRS. ROBERTA C. NICHOLSON, R. F. D. 1.

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 *APPLETON: THE PETTIBONE-PEABODY CO.
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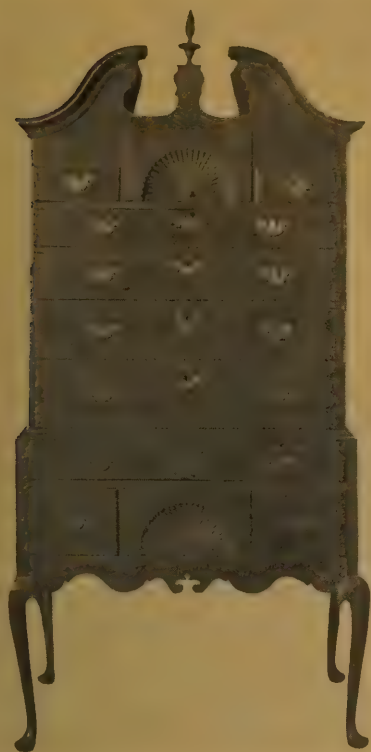


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FEBRUARY, 1926



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Left: An old Sheraton mahogany Bookcase with gothic trellis doors and cupboards under; of fine rich colour and figure and in perfect order. Height 8 ft. Width 4 ft. Depth 1 ft. 4 in.

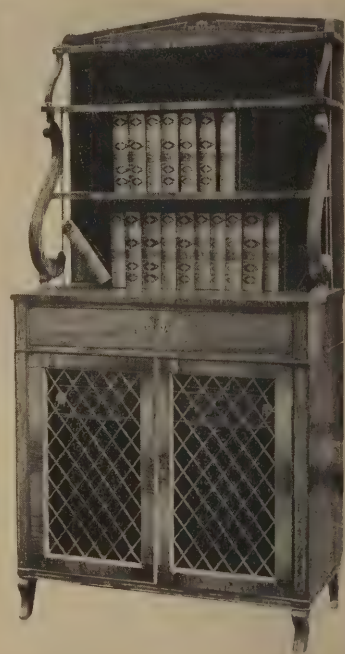
Price \$325.

Right: A very charming small antique Sheraton Cabinet of faded rosewood with brass inlay, with bookshelves over and brass trellis to doors; drawer fitted as secretaire with writing slide and old ink and sand bottles.

Height 5 ft. 5 in. Width 2 ft. 8 in.
Depth 1 ft. 5 in.

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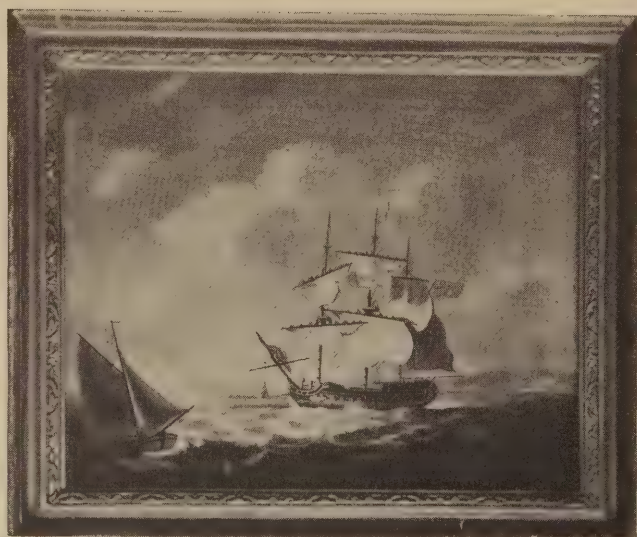
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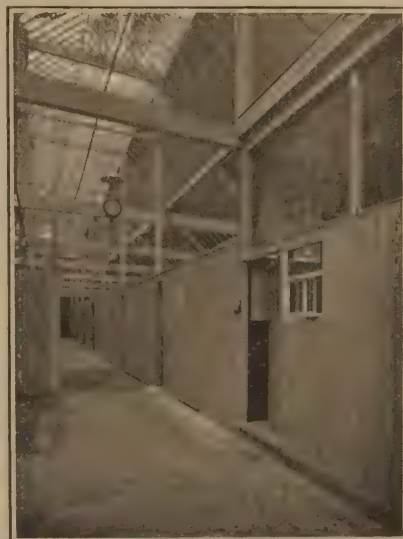


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agement to the extent of giving a line or two of advance notice in its calendar of Lectures and Exhibits.

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DEvised BY THE FOREFATHERS

Volume IX

FEBRUARY, 1926

Number 2

The Editor's Attic

The Cover

THE amusing cloth cut-out effigy on the cover is evidently intended as a representation of George Washington. The Father of his Country is patchily arrayed against a background of dark blue cloth. His coat and hat are of black velvet; his breeches of gray cloth. Stockings are of white stocking material. Face, hands and footgear are of kid or sheepskin appropriately tinted and lined with a brush. A wig of lamb's wool adorns the head.

Minor parts of the costume are carried out with painstaking care — for cut steel buttons adorn the coat, and the cream satin waistcoat is not only embroidered with beads but is edged with handmade lace. The knee buckle is of metal. Beneath the figure the letters *G. W.* in brown suede leather appear.

The figure stands some fifteen and one-half inches high in a frame measuring twenty and three-quarters by twelve and three-quarters inches. It was found in Philadelphia and in style and contour rather strongly suggests the working of a Teutonic hand guided by an equally Teutonic mind.

Likewise found in Philadelphia and, though less delightfully homely than the cover effigy, yet classifiable in the same category, is another cut-out of Washington, reproduced herewith. In this the figure may boast some dignity if no great elegance. Hands and face are carefully drawn



CLOTH CUT-OUT OF GEORGE WASHINGTON
WITHOUT MAT AND FRAME

in water color. The costume is of brown velvet relieved with metal buttons and buckles. The background purports to be from a mourning shawl.

This figure stands twelve inches high. It reposes under a glass, part of whose surface is painted white to constitute a mat. The frame is of gilt.

The age of these two odd figures, curiously foreign in their implications, curiously suggestive, indeed, of the French *gravures découpées* of the late eighteenth and early nineteenth centuries, is not readily determinable. That they are not far removed in date from Washington's later lifetime seems a reasonable belief. For opportunity to publish the pair, the Attic is indebted to W. Lanier Washington, of Westport, Connecticut.

The Frontispiece

THE curious homemade valentine illustrated in this month's frontispiece was wrought for the delectation of Martha Wilder of Wolcott, New York, in 1848. It is drawn with ink upon ordinary letter paper, and is touched here and there with color — pink and green for floral garlands, scarlet for a heart which appears on the curtain at the left of the first illustration. The hinges of the brown, sheathed door which constitutes the front cover are intensified with green.

As a literary and artistic gem this valentine is hardly calculated to arouse a thrill. But lest the reader, curious to penetrate the secrets of the amatory style of the forties, should impair his eyesight in vain efforts to decipher the reduced script of the illustration, the message is here quoted in full:

(First page)

Dear Martha

What a confounded quiz
Your Valentine is!!!

Excuse the rhyme, but you know

Every man can't be a poet
No more than a sheep can be a goit.

But your Valentine's a saucy impudent fellow and I think you'll see the impudence stick out very clearly when I inform you that the persons who are represented in this picture are a certain Capt. T xxxxx, a person who is sometimes called Duel, and a certain young lady who shall be nameless. The circumstances on which this Val is founded are probably so

fresh in your memory that it will not be necessary to refer to them at this time. Squire Valentine wished me to enquire "How you enjoyed the sleigh ride?"

(Second page)

Now Martha

things look nasty, don't you think so? But I really don't think there will be a "fought" for one of these persons is a non-resistant. But still it is too bad that "Capt. Tug" should threaten to chastise the innocent and unoffending "Duel." And yet I know how to sympathize with these valiant swains for I know

"There's beauty in the soft deep light
That trembles in thine eye,
With ray as bright, as a star at night
In the dark and deep blue sky.

I've felt its power in the solemn hour
Of midnight, hushed and still,
When its magic spell, o'er my spirit fell
With a strange and joyous thrill."

Yours truly,
Valentine

How deeply the fair Miss Wilder was impressed by this laboriously wrought token of admiration, history does not inform us. Certainly the missive caused her sufficient amusement to suggest its careful preservation. Whether she was moved, further, to encourage the author to overwhelm his hated rival and thereafter to lead beauty in triumph to the altar, the Attic, alas, is not informed. Yet that musty abode harbors doubts, serious doubts. And, of course, it is quite possible that the valentine was prepared, not by a deeply interested party but by an amused spectator — perhaps a relative.

The Fine Philadelphia School

PERFECTLY characteristic of the furniture long attributed indiscriminately to Savery, but now, in certain instances, suspected of a somewhat more exalted ancestry, is a lowboy owned by William McIlvain of Reading, Pennsylvania, and here pictured by courtesy of its owner. This lowboy is fully pedigreed. It belonged originally to Mr. McIlvain's great-great-grandmother, Sarah Penrose Robinson, wife of Judge Abraham Robinson, whose homestead was located at Naaman's Creek on the main highway between Chester and Wilmington. The old dwelling was, in its day, a rendezvous for notables. General Anthony Wayne, "Lighthorse" Harry Lee and General Washington himself were among its famous guests. For General Washington the Judge named a famous pear developed in his own orchards.

But to return to the lowboy. It is, as already remarked, typical of the Philadelphia school of cabinetmakers. The four drawers — a long one above and three shorter ones below — are deeper than those encountered in New England examples. The body of the piece, in consequence, seems more sturdily to hug the ground. Ornamentation consists of a finely carved concave shell on the middle lower drawer, a rich leaf design upon the knees of the cabriole legs, vigorously wrought claw and ball feet, and the usual inset corner columns. The scrolled skirt does not carry the small convex shell so frequently met with in Philadelphia lowboys.

It is interesting to observe that, while strictly true to type, this lowboy exhibits individuality in every small de-

tail of its design. Its closest analogue known to the Attic is a lowboy that was sold at the Anderson Galleries in December, 1922. In this the leg carving appears to be somewhat similar to that in the McIlvain example. The scrolled skirt, too, is plain; but the shell of the drawer is considerably more elaborate.

Lockwood, in his *Colonial Furniture*, illustrates a num-



PHILADELPHIA LOWBOY (c. 1760)

Said to be of mahogany; in the style frequently credited to William Savery.

ber of Philadelphia lowboys of greater or less elaboration. All are similar, yet no two are quite alike. Some are decorated, others comparatively unadorned. That these specimens and the many others resembling them are all the work of one man, responding variously to his own shifts of mood and to the dictates of his customers' whims, seems improbable. It is easier to believe that they were turned out by several different masters, all dominated by the requirements of a popular and pervasive fashion.

Conclusive identification of these persons in terms of their lives and their products will probably be long deferred. And yet, at any moment, a fortunate discovery may bring sudden and unsuspected revelation. In that possibility — always hovering over the study of antiques — is discernible one of the most fascinating aspects of a widespread interest.

Another Savery Label

SINCE William Savery has come into the discussion, the Attic considers itself privileged to add to the general stock of knowledge concerning that thrifty Quaker's work. The present addition takes the form of a walnut chest of drawers carrying the Savery label. It is owned by Charles G. Rupert of Philadelphia.

When found in an obscure shop, sometime since, this specimen of furniture boasted two outstanding features — disrepair and charm of proportions. Three of the drawers had been broken across the end; four brasses were lacking. The need of general refinishing was obvious and acute. In

spite of these decrements, charm of proportion won the day. The chest was purchased. Not until some weeks later, when repairs were seriously undertaken, was the Savery label discovered on the bottom of one of the drawers.

This piece of furniture is in many ways important. The Savery tradition, it will be remembered, was erected on the foundation of a lowboy in which the craftsman's advertisement as a chairmaker and joiner had been found. Two very plain chairs bearing the same type of label as that found in the above mentioned lowboy, and an armchair bearing a fragment of a similar label have since come to light. Two extremely simple lowboys belonging to the Savery family, though unlabeled, are believed to have been made by the Quaker master. If, now, we add the chest of drawers belonging to Mr. Rupert, we find a different type of label, but again a very simple and straightforward piece of furniture, excellently made but quite devoid of elaboration of any kind.

Thus far, then, the only ornate piece of furniture attributable to Savery on the basis of definite evidence is the lowboy labeled with the chairmaking advertisement. That the label, in this instance, is not an original and correct attachment to the piece has been suspected by some students; and their suspicion gains color from the discovery of a quite different and more appropriate case work label in Mr. Rupert's chest of drawers.

So a respected tradition appears to weaken. William Savery was a Quaker cabinetmaker, so thrifty in his ways that he used the cheapest of printed labels, while his contemporary rivals were — some of them — indulging in the luxury of line engravings on copper. His customers, no

doubt, were equally thrifty folk, who might have looked with suspicion upon highfalutin signs and labels as indicative of sinful tastes and a fondness for extortionate prices.

Can such a Savery, catering to such customers, have turned out both the modest specimens of furniture that we know are his and the highly ornate examples that have been so liberally attributed to him? It seems hardly possible, unless we are able to accept the hypothesis that the master's work may be divided into two periods — during the first of which he wrought almost exclusively for the sedate members of his own sect, while during the second he branched out in behalf of more wordly-minded folk in whose service he found opportunity to release a long suppressed yearning for elaborately beautiful expression. That such an hypothesis may eventually find supporting evidence in its behalf is by no means out of the question.

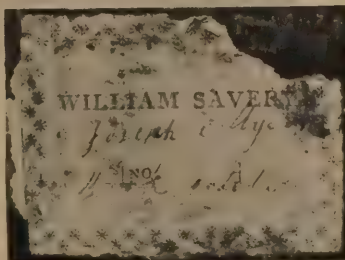
Semper Eadem

IT IS, of course, dangerous to draw general conclusions from one or two single instances. Yet it may be that a good motto is a more precious possession than a poor name. Some years since, a more or less comic opera, whose title escapes the available record, introduced a melancholy character — an ostler — likewise of fugitive name, whose sole function was to announce at frequent intervals that he had a motto — “always merry and bright”. Recollection of everything else in the show has completely faded — names, plot, tunes, the special pulchritude of the heroine; but the motto and its now nameless owner have remained indelibly printed upon the mind.

So, too, in the field of American pewter. That early Boston smith who stamped his wares *Semper Eadem*, and who left the universe to guess who besides the Almighty would dare to adopt that characterization has stirred up far more of a commotion among American collectors than he could possibly have done with the simple revelation that he was Thomas Badger's other self — if, perchance, that was the case. Now a recent discovery by W. H. Chubbuck of Mattapan, Massachusetts, brings *Semper* further into the limelight by adding him to the list of makers of fifteen-inch plates. In his book, *American Pewter*, Mr. Kerfoot observes that, aside from the unidentified Austin, he knows of but four makers of such plates, namely Frederick Bassett, Nathaniel Austin, D. Melvil and Thomas Badger. To this list must now be added the Master of the *Semper Eadem* Mark.

The specimen which gains this maker his admittance into the small coterie of the elect list above was found by Mr. Chubbuck in Stoneham. It has been examined and measured by ANTIQUES. Only one touch mark appears, that of the rose and crown within an arch. The word *Semper* appears above, *Eadem*, below. The mark, as a whole, remains sufficiently clear to leave no doubt as to both its identity and its genuineness.

Mr. Kerfoot, it will be recalled, inclines to the belief that Thomas Badger and *Semper Eadem* are different manifestations of one and the same person. This belief may, perhaps, be reinforced by the discovery here recorded.



CHEST OF DRAWERS WITH MAKER'S LABEL

This piece, with its assuredly authentic label, helps to confirm the present belief that much of William Savery's furniture inclined to a severe simplicity.



Fig. 11 — FLEMISH MARQUETRY WRITING TABLE (c. 1700)

The twisted columns supporting the tier of drawers are modern. Note the absence of any molding or other shadow treatment about the drawers, which are flush with the frame.

English and Dutch Furniture Compared, II.

By R. W. SYMONDS

(Continued from the January number of ANTIQUES)

CHAIRS METHODS OF CONSTRUCTION

IN the first half of the period of Dutch influence there is no appreciable difference between the ways the English and Dutch put their chairs together. But in the second half, when the hooped back chair with veneered back came into vogue, it is noticeable that the English chairmaker *made the inner sides of his seat rails to follow the shape of the outer sides*. The Dutch, on the contrary, usually *did not shape the seat rails on the inner side*. In cases of departure from this custom they made the rails much thicker, and, in consequence, bulky and heavy. The Dutch, too, often used beech instead of walnut as a foundation for the veneer on the splats of chairs; whereas in most

English chairs the splats are made of walnut throughout, beech being used only for splats in chairs of inferior quality.

VENEERED WALNUT AND MARQUETRY PIECES DESIGN

Between the Dutch and English veneered walnut and marquetry furniture there is not the close resemblance that obtains between the chairs of the two countries.

The oblong table, with drawer, on spiral twist legs connected by flat veneered stretchers is a favorite type of English table of the late seventeenth century. It has its Dutch counterpart in both marquetry and parquetry. The Dutch example (*Fig. 9*) is a larger and far heavier table than the English, which has more delicate legs and



Fig. 12 — DUTCH SECRETARY DESK (c. 1720)

The bombe front is far more characteristic of Dutch than of English furniture.

stretchers (Fig. 10).^{*} The tops of the foreign tables are over an inch in thickness, with a veneered edge, square in section. Where they have a molded edge, it is usually decorated with an alternating inlay of ivory and ebony. The English table has a thinner top, edged with a cross-banded veneered walnut molding.

There is also a difference between the Dutch and the English furniture with drawers. The Dutch were fond of decorating the edges of their drawer fronts with narrow moldings. This the English did *not* do. Instead, they *applied the molding to the framework surrounding the drawer*. The fashion of applying moldings to the edges of drawer fronts was followed in the English *oak* furniture, but was *never* introduced in the making of *walnut* furniture.

Foreign furniture also shows drawer fronts flush with the surrounding frame of the case, and unrelieved by any molding either on the frame or on the drawer (Fig. 11). This treatment is but seldom met with in English examples. The Dutch were likewise very fond of decorating the ends of chests of drawers and bureaus with sunk panels. The English invariably kept the sides of their pieces free from *actual* panels, but *suggested* a panel by means of a cross-banded edging of veneer.

^{*}Figures 9 and 10 appear in the first part of this article, published in January.

One feature of Dutch furniture is the *bombe* or swelled front. This the Dutch used extensively on such pieces as chests of drawers, bureaus, the bases of long case clocks, wardrobes and cabinets (Fig. 12). The bombe front is rarely met with in English walnut furniture, and the few English pieces of this design extant are nearly all bureaus or bureau bookcases.

Another peculiarity of Dutch design is the tendency, in cabinets or bureau bookcases, to shape the tops of folding doors so that the two together form a symmetrical whole (Fig. 14). In the English examples, on the contrary, each door is a complete and symmetrical unit in itself (Fig. 13).

The Dutch also made glazed china cabinets, which they decorated with plain walnut veneer and with marquetry. There is no counterpart in English furniture to the Dutch china cabinet. The English cabinetmakers either filled the panels of their cabinet doors with mirrors, or with wooden



Fig. 13 — ENGLISH WALNUT BUREAU WRITING CABINET, OR SECRETARY (c. 1715)

Here the doors are glazed, not with clear glass, but with mirrors. Each door is a unit composition. The two doors of the Dutch example (Fig. 14) together form a unit.



Fig. 14—DUTCH CHINA CABINET WITH GLAZED DOORS (c. 1730)

China cabinets of this kind, a perfectly normal development of the open dresser, were unknown in England. The present example, like others of its type, was originally glazed with small panes whose wood muntins were later removed.

panels. They did not glaze their doors with clear glass after the Dutch fashion until later than 1745.

It should be noted that the Dutch did not glaze the doors of their cabinets with large plain sheets of glass, but designed them with oblong panes divided by bars. Such treatment helped the design of a cabinet, the doors

divided by bars giving better proportions than a large area of plain glass would have done. The cabinet illustrated in Figure 14 originally had this treatment, as may be seen from the marks on the moldings surrounding the glass where the original bars were mitred in.

(To be concluded next month)



WILLIAMS & SON, LONDON. PRINTED BY W. & A. G. LEITCH, NEW YORK.

Fig. 1 — FROM MRS. TROLLOPE'S *Domestic Manners of the Americans*

The Kentucky colonel drinking a julep, American manners at the theatre, and the secrets of the American damsel's toilette, as of 1832, are here revealed. Size of each print, 3 $\frac{5}{8}$ " x 5 $\frac{3}{4}$ ".

Some Other Prints

By CARL W. DREPPERD

EVERY time I receive an English printseller's catalogue I experience a bad half hour. Somehow or other I cannot help envying the English print collectors — especially those (and many there must be) who go in for historic English prints. One should say, I suppose, "old" historic prints: all history is not antique. But so much for that. The fact remains that we American collectors may, without shame, continue to envy the English; they have a wealth of material so great that one printseller alone can offer ten thousand items, and not bat an eyelash!

A few months since there came to my hands a wonderful catalogue from

one of these English print sellers. On the cover was the confession that among the items listed were some Americana. Americana! I resolved to peruse that catalogue from cover to cover, for, frankly, I wanted something in the way

of prints that predated by as many years as possible the variegated reign of N. Currier, and his esteemed consort, M. Ives.

What have we here? "Item 11456, American Caricature, etching, colored, 1781, *The Balance of Power*" — for a few pounds and some odd shillings (Fig. 2). Item 11503, "Forty Etchings of America by Basil Hall R. N., done in 1827 and 1828" — also for a few pounds. "Item 11677, Mrs.



Fig. 2 — BRITANNIA HOLDING THE BALANCE OF POWER
Colored print. Size of print, 13 $\frac{1}{8}$ " x 8 $\frac{3}{8}$ ".

Trollope, *Domestic Manners of the Americans*, N.Y., 1832, with eight caricatures." Written by Mrs. Trollope (the great Anthony's mother)—a pound and a half.

"Enough!" cried

Fig. 3 (right) — *THE VILLAGE OF ROCHESTER* (1827-28)

A drawing by Captain Basil Hall, R. N. One of a series of forty etchings. Size of print, 8" x 4¾".



the print of the *Birthplace of Robert Fulton*, published in 1855, by Emanuel Reigart, Fulton's worshipping biographer (Fig. 7). This print, exceedingly scarce for the past fifteen years or

Fig. 5 (below) — *COM. MACDONOUGH'S VICTORY ON LAKE CHAMPLAIN*.

From the *Naval Monument*, engraved by Hoegland, after Corné. Size of print, 7¾" x 4".

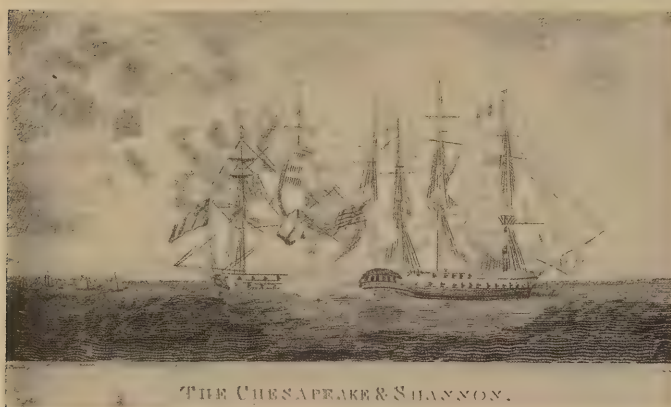


Fig. 4 (above) — *THE CHESAPEAKE & SHANNON*

From the *Naval Monument*, published in 1816. The drawing is by Corné, engraved by Wightman. Size of print, 6 1/4" x 3 1/2".



Fig. 6 (left) — *STEAMBOAT ON THE MISSISSIPPI* (1827-28)

Another of Captain Hall's drawings. Size of print, 8¾" x 4 1/8".



more, is still to be met with occasionally. Before the Hudson-Fulton celebration aroused a latent interest in the steamboat's patron saint, prints of the Fulton birthplace could be picked up for as little as a quarter.

They were "poor

my envy, "let us risk a few pounds for the sake of Americana." A note hastily written was dispatched across the Atlantic, the three items were ordered and, while awaiting their arrival — well, we shall see what we shall see. Seriously, early American prints are rare. A few — a very few — aquatints in colors were published here, among them some splendid naval battle scenes of the War of 1812. But the graphic arts were slow of development until lithography became a well known process among our publishing printers.

Perhaps the most delicate bit of any early lithography, as it was applied to historical pictures, is discoverable in

man's" pictures. When the celebration was at its zenith, however, an interest in everything regarding Fulton was aroused, and the price jumped from twenty-five cents to ten dollars in a single day.

Reigart, who originally published the print, and enjoyed some success with it, conceived the idea of likewise publishing a print of the *Country Residence of the Hon. James Buchanan* — this at the time when Buchanan was entering



Fig. 7 — BIRTHPLACE OF ROBERT FULTON

Colored print drawn by John H. Sherwin; lithographed by L. N. Rosenthal, Philadelphia; published by Reigart and Dellinger in 1856. Size of print, 22 3/8" x 12".

the political battle that was to make him our fifteenth President. (Fig. 8). The work was, however, accomplished with a heavy hand. Where there is lightness and grace in the Fulton print there is stolidity and crude color in the Buchanan example; yet both are "historic." The Fulton is for the chimney breast; the Buchanan to brighten a dark corner where close scrutiny is discouraged by a kindly gloom.

I have always felt that American print collectors owe a debt of gratitude to Abel Bowen of Boston, who, in 1816, published *The Naval Monument*. The text of this volume may bore one — but the book is chock-a-block full of delightful line engravings and woodcuts. The engravings of *The Chesapeake and the Shannon* (Fig. 4), *Perry's Lake Erie Victory*, and *Bainbridge's Squadron* are fine; but the prize, I have always felt, is *Macdonough's Victory on Lake Champlain* (Fig. 5). It is done, one might say, in the manner of Paul Revere the Elder — by Hoegland, after a drawing by Corné. Here is

America fighting on land and America fighting on the water — and John Bull getting the worst of it by long odds.

Early fashion volumes — Godey and pre-Godey — offer a few possibilities to those who desire framable prints — prints worthy of a permanent place in our regard. Saques, *père et fils*, of Paris, and Ackerman of London, shipped many of their fashion plates to America, and they serve

well enough to decorate lampshades and bonnet boxes; but who would so desecrate *Sea Bathing at Long Branch*? To begin with, it is a sizeable print — over six by nine inches, and with a suitable mat and frame it will cover a space twelve by seventeen inches (Fig. 9). Depending upon one's mood it may arouse laughter, or tears, or both. Choice copies of it are colored.

And now let us open the parcel from London.

First, the caricature. Britannia holding the balance of power, cryeth sternly to America, France, Spain, the Netherlands, *et al.*, "No one injures me with impunity." Poor America,



Fig. 8 — WHEATLAND: COUNTRY RESIDENCE OF JAMES BUCHANAN

Although inscribed *Drawn by J. F. Reigart*, this lithograph — a companion piece to *Fulton's Birthplace* — bears the signature of Sherwin as *del.* Rosenthal was the lithographer and Reigart entered the copyright. Size of print, 16" x 19".



Fig. 9—SEA BATHING AT LONG BRANCH

Line engraving, hand colored, by Capewell and Kimmell. Size of print, $9\frac{3}{4}'' \times 6\frac{1}{8}''$.

portrayed as a dusky Indian maiden, bows her head in shame. It is 1781; and she is beginning to be sorry for her misdeeds. That Cornwallis affair hasn't yet happened; the world is dark and drear. Observe the verses writ beneath the drawing —

America, dup'd by a treacherous train,
Now finds she's a Tool both to France and to Spain;
Yet all three united can't weigh down the Scale:
So the Dutchman jumps in with the hope to prevail.
Yet Britain will boldly their efforts withstand,
And bravely defy them by Sea and by Land:
The Frenchman She'll Drub, and the Spaniard She'll Beat,
While the Dutchman She'll Ruin by Seizing his Fleet.
Th' Americans too will with Britons Unite,
And each to the other be Mutual Delight.

Undoubtedly this is Americana!

And now Mrs. Trollope's *Domestic Manners of the Americans*. I am afraid that our male ancestors were almost, if not quite, impossible. Here they are at the theatre, enjoying *Hamlet* with their feet propped on the box railing, coats off, and hats on! Here is a Kentucky "Colonel" drinking a julep on horseback in the rain. Here is a poor slave labeled "live stock," and here a sprightly damsel at her toilette (Fig. 1). And here (shame be ever upon us!) a lesson in deportment given by a negress and her beau

who has removed his hat as he walks with her. By way of contrast there are two white youths gaping from a window, hats on, and rope-like "seegars" in evidence. I can recommend the book — both for its text and for its prints.

Captain Hall's *Forty Etchings* proves by far my best investment. It could well be purchased, collectively, by collectors from New Orleans, Rochester, Buffalo, Cayuga, Riceborough, Columbus, Georgia and Niagara Falls; for all of these cities are represented by views.* The view of Rochester is almost a "close-up" and one wonders whether in that fair city there survives any furniture from the shop of B. Landfear, cabinetmaker, next door to the painting and glazing shop of Russell Green (Fig. 3).

In Hall's book there are prints — frameable prints — for every collector — one may choose from backwoods-men, stagecoaches, forest fires, pine woods, land clearings, bridges, slave drivers, forts, blockhouses, river steamboats (Fig. 6) or city views — they are all here for every kind of taste — and all of them, for less than the price of a scarce chromo of 1866! And so to bed.

*Some of these prints are inscribed as "drawn with the *camera lucida*, by Capt'n. B. Hall, R. N. Engraved by W. H. Lizars." They are, however, etchings. The camera lucida was a device whereby any scene was projected on a plane surface where its outlines could be traced.

The Kentucky Glass Works

By HARRY HALL WHITE

Except as noted, illustrations are by the author from his own collection.

HISTORY

THE earliest available history of Louisville is contained in *Sketches of Louisville and Environs*, by H. McMurtrie, M.D. This is a report, published in 1819, describing the local industries of the time in considerable detail and with great thoroughness. Since no mention of a glass works occurs in the book, we are justified in assuming that, in 1819, no glass was being produced in Louisville.



The next writer to record early Louisville industries is Ben Casseday. In his *The History of Louisville from its Earliest Settlement until 1852*, Casseday clearly follows McMurtrie and adds little material concerning the early period. Concerning the later years, he records that the census of 1840 assigns to Louisville "one glass cutting works"; also the establishment of a second glass cutting works in 1845.

This refers to the establishment of H. and T. Hunter. This pioneer concern made a comprehensive line of cut glass on blanks secured from Pittsburgh. In their advertisements they specify cut glass for brooches, cut bottles for table sets, and feature the matching and replacement of broken bottles. They also made crystals for miniatures; but it is probable that the bulk of their product consisted of engraved clear and colored glass panels for the windows and doors of steamship cabins. Their handiwork was to be found in a large proportion of the early steamboats on western waters. Evidences of the Hunter activities are found almost continuously in the *Louisville Directory* from 1844 to 1870. The *Louisville Directory* for 1836-38-39 carries no mention of glassmakers. Directories searched up to 1849 show no glass factories.

The *Seventh Federal Census* for 1850, however, credits Louisville with a factory in operation, employing fifty hands, twenty-one of whom were glassblowers. In my search for information concerning early Louisville glassmakers, this census note proved encouraging, until I learned that the *Louisville Directory* for 1850 was not available. Fortunately the *Directory* for 1851-52 by John B. Jegli was to be had, and here I found the record of the men associated in this first glass factory, but no record of the factory's date of establishment.

Then I turned to a careful search of contemporary Louisville newspapers. Here I was amply rewarded. Crowded in a long narrow column of *The Louisville Morning Courier* for August 12, 1850, sandwiched in among announcements of the arrival of Madam Smith, who, upon the arrangement of suitable appointments, was prepared to give readings of the past, present and future, the advertisement of a gunsmith who recommended a particular type of pepper-box pistol, bids for the prospective gold seeker and offers to purchase gold dust, I found the following, to me, notable advertisement, which I am reproducing in facsimile:

KENTUCKY GLASS WORKS.

 TAYLOR, STANGER, RAMSAY & CO.,
Manufacturers of Vial, Demijohns, Porter and
other Bottles, of every description, are now in
full operation and ready to receive orders, at their
establishment on Clay, near Washington st., Louisville.
 Orders left at Caseday & Hopkins' store, on Main, near
Third street, will be promptly attended to.
Particular attention paid to private Moulds.
au12 dly

In those feverish days, to be located on one of the main highways of travel, to witness the excitement of the gold rush, and the swelling traffic toward "Pike's Peak or bust," to read daily the newspaper letters from gold miners and from travelers at Panama — and yet to remain at home and invest money in a glass factory must have called for great confidence and determination on the part of the men who made the choice. Theirs was the initial attempt at actual glassmaking in Louisville, the Kentucky Glass Works.

As was the case in a great number of such pioneer works, the company consisted of a group of practical men, real glassblowers, without doubt men who had received their training at Pittsburgh, Wheeling, or possibly at Zanesville. The following list is taken from one of the current Louisville directories:

William Doyle	Glass blower
John Stanger	" "
Gottlieb Leopold	" "
Joseph Ramsey, Jr.	" "
Theodore Greiner	" "
Frederick Mowrey	" "
Adam Bedenburg	Pot maker
John Reilly	Laborer
H. Adernechter	"

Following almost without variation the fortunes of the average pioneer works possessing a similar type of organization, in a few months the company needed assistance. Whether financial aid was wanted, or the experience of an executive capable of securing an outlet for the factory's product, we do not know. Whatever the cause may have been, the fact is that, in November of the year of founding, the partnership was dissolved and a reorganization occurred, in which a part of the original company was strengthened by the affiliation of George L. Douglass, a Louisville planter. The original factory name, *Kentucky Glass Works*, was retained; but the company name was changed to that of *Douglass and Taylor*. The text of the concern's advertisement, in *The Louisville Morning Courier* for Thursday, November 28, 1850, is interesting.

KENTUCKY GLASS WORKS

Geo. L. Douglass and James Taylor having purchased the above works, have formed a partnership, under the name and style of Douglass and Taylor.

They have a good stock of ware on hand, and will fill promptly orders for all description of green and black glassware, consisting of fancy and plain vials of every description; Packing, Porter, Mineral and Wine Bottles, Pickle and other Jars, Flasks and Demijohns.

Particular attention paid to private moulds.

Orders by mail, or left at Casseday and Hopkins store on Main near Third Street or at the Works on Clay Street near Main will receive prompt attention.

The next bit of positive information regarding this company comes in the form of the following advertisement found in *The Louisville Directory and Annual Business Advertiser* for the years 1855-56, published by W. Lee White & Co.:

G. L. DOUGLASS.....WM. DOUGLASS.....THOS. RUTHERFORD.....JNO. STANGER.....WM. DOYLE.

LOUISVILLE

GLASS WORKS

DOUGLASS, RUTHERFORD & Co.

MANUFACTURERS OF

Vials, Bottles, Flasks, Jars, etc.,

ON CLAY STREET, NEAR MAIN.

All articles of Green and Black Glassware on hand for Druggists, Grocers, Confectioners and Families.

NO CHARGE FOR DRAYAGE OR SHIPPING. PARTICULAR ATTENTION GIVEN TO PRIVATE MOULDS.

WAREROOMS, EAST SIDE SECOND ST., BET. MAIN AND MARKET.

This advertisement shows changes in the firm name, and offers the first instance in which I have found the works referred to as the *Louisville Glass Works*. A few of the original company remain, John Stanger and William Doyle, the two practical men. Possibly Stanger was a descendant of the runaway apprentice boy for whom Richard Wistar offered a reward, the "German servant lad," who, with his brother, founded the first works at Glassboro, New Jersey. The name seems to have been spelled both ways.*

However that may be, these two glassmakers, strengthened by the finance and business management of their associates — Douglass, the planter, and Rutherford, evidently a relative of John M. Rutherford then a member of The Exchange Banking Office — continued their busi-

*Barber, *American Glassware*, p. 44.

ness with apparent success, sufficient at least to attract a man, who, later, was to become prominent in the business and civil circles of Louisville, John A. Krack, M.D. In 1856 Dr. Krack purchased a half interest in the concern, and the Louisville Ky. Glass Works was then operated by the new firm of *Krack, Stanger & Co.*

The earliest directory at hand to show this company's advertisement is that for the years 1859-60. It contains a most interesting woodcut of the glass works (*Fig. 1*). The warerooms were now located at the works, which were still at their original location, the southeast corner of Clay and Franklin streets.

The following ten years were probably the era of the company's greatest prosperity. A wide line of wares other than flasks was advertised. Coal oil lamps, trimmings and tumblers were added to an already comprehensive list of goods for grocers, druggists and confectioners. Evidences of the company's decline begin to show about 1869, the firm name having previously been changed to that of



Fig. 1 — ANOTHER ADVERTISEMENT

From *The Louisville Directory and Annual Business Advertiser* for 1859-60, compiled by Henry Tanner. Cut taken from front of title page.

J. A. Krack & Co. Stanger had withdrawn, and no trace can be found of his subsequent movements. In 1869 Krack was joined by Leander S. Reed and William D. Reed, and the concern changed its name to that of *Krack, Reed & Co.* Two years later Krack withdrew, leaving Reed in the company with his brother. The operating company then became known as *L. S. Reed & Brother*.

The slump in the company's affairs was now rapid. Reed soon relinquished his interests and joined Krack, who was now city assessor, as assistant assessor.



Fig. 2 — SCROLL FLASKS

Scroll flask, quart, pint and half pint. Such flasks are known to have been made both at Louisville, Kentucky and at Lancaster, New York. They were probably made at the majority of Southern and Central States glass works. Obverse and reverse of these flasks are virtually the same.



Fig. 3 — MARKED SCROLL FLASK
Pint size, aquamarine. Obverse and reverse.

The competition of Pittsburgh and of the newly opened glass factories in the natural gas belts to the north had proved more than could be met. But by this time the manufacture of glassware had passed beyond the point of present interest to collectors.

PRODUCTS

First of all it is evident that the Kentucky Glass Works and its successors marked only a very small portion of their wares. To my knowledge *no* specimens from the Kentucky Glass Works, so marked, have been found. Whether or not any of the product was marked, time may tell.*

Many specimens of Louisville, Kentucky glass are in the hands of our collectors. Two of the most characteristic types made there are the *scroll flask* and the *ribbed*, or *fluted flask*. Both are particularly attractive, and either would be sufficient to popularize the Louisville works, even if they had made no other patterns.

The scroll flask (Fig. 2) sometimes, for no apparent reason called a *fiddle bottle*, seems to have been one of our best-known western and southern flasks. Investigation among the early inhabitants shows that it was the flask most commonly in use seventy-five or eighty years ago, and the universal *camphor bottle*. The collector may truly give thanks for the widespread and continued use of spirits of camphor. A high percentage of our flasks were thus preserved.

The same general type of scroll flask was made at many glass-houses. Indeed, it is possible that nearly every western window glass-house had one or more molds of this type and kept them busy, especially when glass was "off color," or "too seedy" for making window glass.

We are certain, however, of two factories which made such bottles — the works at Louisville, Kentucky, and those at Lancaster, New York.

*A possible exception occurs in a recently found flask, marked on the bottom, *Ky. G. W. Co.* But this specimen may be a product of the period subsequent to that with which these notes are concerned. Hence it may as well be left out of present consideration.

These scroll flasks are generally found in three sizes, viz.: quart, pint and half pint (Fig. 2). Those marked *Louisville Ky. Glass Works* are generally the pint size (Fig. 3). I have not seen a quart flask so marked, but one has been reported. These flasks come in the widest range of colors, including all the varying shades of aquamarine to deep green. Unmarked specimens are found in clear glass, olive amber, amber, brown and sapphire blue. They occur in every combination of finish at the neck, and with scarred, plain and hollow bases. Besides the curious scroll motif used in their decoration, different combinations and placings of stars are used. The stars vary in the number of their points as well as in size. In the three capacities, quart, pint and half pint, I have found better than three dozen variations in these decorations. The subject of this type of flask with its variations and different decorations is, indeed, too broad for this article, and will be discussed separately at another time.

The ribbed or fluted type flask (Fig. 4) is characteristically a Louisville product. No specimens marked by other glass-houses have been found. It was made in the same

three sizes as the scroll flask, and has been found in the usual variations of aquamarine and amber. It is a beautiful flask in any shade. It is considerably more rare than the scroll flask, occurring but occasionally. Not all the examples are marked. Where the inscription occurs, it reads *Louisville Ky. Glass Works Louisville Ky.* Unmarked ribbed flasks of a slightly different shape, but with a similar shaped area provided for a label, are frequently found about this locality and may be safely attributed to the Louisville works (Fig. 5).

Another marked flask from the Louisville works is the *double eagle flask* (Fig. 6). This is a fairly late

product. The mold was made by the moldmaker employed by such Pittsburgh firms as Cunningham & Co., Berry & Co., William McCully and William Frank & Son. With the exception of the flasks marked with the company names, the products of these concerns were "alike as two peas."

The Louisville double eagle flask is marked in the oval area reserved for that purpose.

A few specimens have been found of marked pickle bottles, of



Fig. 4 — LOUISVILLE KY. GLASS WORKS FLASK
Ribbed or fluted type. Obverse and reverse.



Fig. 5 — LOUISVILLE KY. GLASS WORKS FLASKS
Ribbed or fluted type.



Fig. 6 (above) — LOUISVILLE KY. GLASS WORKS FLASKS

- a. Obverse of repeated eagle flask; quart, amber.
- b. Obverse of repeated eagle flask, ribbed; pint, aquamarine.
- c. Obverse of ribbed flask; same type as Figure 6, but in quart size, aquamarine.
- d. Obverse of ribbed flask; different type, pint, aquamarine.

From the collection of W. E. Russell.

Fig. 7 (below) — REVERSE OF FLASKS SHOWN IN FIGURE 6



which I have no record. The large, hexagonal pickle bottles are reported to have been made at Louisville, but I have not seen a marked specimen from that city.

In the neighborhood of the old works, in days past, evidences of the glassblowers' spare moments were found; of course, in the usual form — glass hats, pipes, paper weights and rolling-pins, for friends, sweethearts and admirers. The old works are gone and the site has been occupied successively by a sand company and a lumber

concern. Nothing at the southeast corner of Clay and Franklin streets today even suggests a glass-house or the maturity of seventy-five years of occupation. However, the persistent investigator will find just beyond the site of the old works a dark group of brick terraced houses that were used by the Works' foreman and some workmen. To their present occupants there remain no reminders of the old glass-house save a few iridescent bits of glass to be found in garden and flower bed.

Some Cherished Glooms of Other Days

By JOSEPHINE H. FITCH

BACK through the ages mankind has cherished many lugubrious fancies, which, in their turn, have bred customs whose grip upon society has relaxed only with the slow passing of time and the shifting of environment. There were styles in mourning before there were fashions in bonnets. However personal and intimate the sense of bereavement, society has demanded that its manifestation be made public, and that it follow a decreed formula.

Three thousand years ago the Egyptians shaved their eyebrows when a relative died. They shaved not only their eyebrows, but their heads as well, when the family cat passed out. To be sure, the family cat was a divinity in those days, and tombs were built in its honor—sometimes more elaborate than those dedicated to relatives.

In Old Testament times, the Jews "rent their garments" to denote their sorrow. If they were mourning for a relative, the tatters were horizontal; if for their king, they tore their garments lengthwise. Solomon's proverb, "There is time to rend, and a time to mend", is thus explained. This custom must have given the women of the household a great deal of mending, when mourning, in due course, gave way to joy.

In ancient Greece and Rome, women were hired to weep and wail during funeral ceremonies, and their tears were caught in little bottles which we may now see in the museums, within glass cases.

Again, in the Catholic countries of Europe before the day of the newspaper, when a person of distinc-

tion died, a death crier was employed to shout the sad tidings through the community. This individual wore a suitable garment, covered with pictures of skulls and crossbones. After his mournful announcement had been made, he would impart bits of gossip which he had collected at the town taverns.

The *memento mori*, or death's-head timepiece, was another odd fancy, which gained popularity during the sixteenth century. A most elaborate example of this type of watch, or clock, which once belonged to Mary, Queen of Scots, was exhibited at the Stuart Exhibition in 1888. The case is made of solid silver in the shape of a skull, and is beautifully wrought with

illustrations of old legends and stories. A silver bell which strikes the hour is a part of the mechanism which fills the hollow of the skull.

Sentimentalism of a morbid character reached its height in England and France during the eighteenth century, and left an impression which has remained even down to the present time. Early America certainly experienced its influence, of which we have many evidences, even before Victorianism became dominant. Consider the needlework

made by grown women and the samplers wrought by the little fingers of children; the primers used in teaching the young to read; the mourning prints hung on the walls of the "best rooms"; the fans used by ladies of fashion; and the great mass of the so-called literature of the day—gloom was their frequent, and apparently favorite, motif.

Samplers rarely fail to convey this

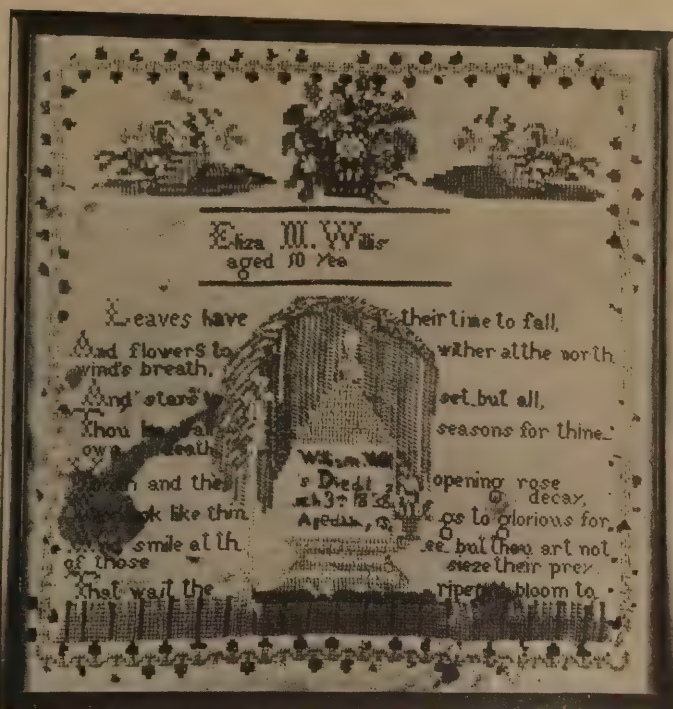


Fig. 1—A SAMPLER OF 1838



Fig. 2—A MOURNING FAN

Paper fan with a picture of a young maiden ascending to heaven from her tomb, while her weeping mother kneels at the monument. The sticks are mother-of-pearl and pinchbeck. The pinchbeck work is unusually fine.

From the collection of Mrs. Estelle Leask.

suggestion to the mind of the collector. How many precious hours must have been taken from the playtime of tiny tots, to be devoted to the hard task of cross-stitch work! What morbid words and thoughts the little creatures were compelled to transcribe! How pitiful it was! And doubly so when one realizes that such thoughts could not possibly have originated with the little needleworkers, but were forced into their minds by their elders.

In 1820, little Eunice Davis, of Princeton, New Jersey, perpetuated the following philosophic stanza on a sampler:

Lord, what is life, 'tis like a flower,
That blossoms, and is gone,
We see it flourish for an hour
With all its beauty on,
But death comes like a wintry day
And cuts the pretty flower away.

In 1838, Eliza M. Willis of Montclair embroidered a mourning piece in memory of her brother William (Fig. 1). She chose beautiful colors and pretty flower designs for her work, but she also felt obliged to introduce a tombstone and a weeping willow into her picture. Here is the verse she worked:

Leaves have their time to fall,
And flowers to wither at the north wind's breath,

And stars to set, but all
Thou hast all seasons for
thine own, oh, death.
Youth and the opening
rose decay,
And smile at thee, but
thou are not of those
Who seize their prey,
That wait the ripened
bloom to — (die?).

Of all the gloomy
samplers here is the
very gloomiest:

Indulgent death, pre-
pare thy gentle dart,
To strike a willing and
unguarded heart,
Where are thy gloomy
looks and dreadful
train,
Fantastic mortals all
these terrors feign.
With decent joy conduct
me to the tomb,
And hang your garlands
round my solitary room.

Rebecca Shed
seems to have had
her request for an

early death gratified. She was born October 12, 1775 at Billerica, Massachusetts, and died at the age of twenty-three. We trust that she was conducted to her tomb "with decent joy."

From the title page of a *New England Primer* printed in 1843, we learn that the publication is "an easy and pleasant guide to the art of reading." Let us quote the "pleasant" method the primer had of teaching the alphabet:

- A. In Adam's fall
We sinned all.
- B. Thy life to mend
God's Book attend.
- C. The cat doth play
And after slay.
- D. As runs the glass
Man's life doth pass.

Few selections in this schoolbook are immune from the shadow of death. We turn a few pages, and discover the omnipresent tombstone, with the weeping willow draped over it. Here is the verse that childish lips will lisp:

I, in the burying place may see,
Graves shorter there than I,
From death's arrest no age is free;
Young children, too, may die.

What a cheerful
sentiment!

The recent vogue of Currier & Ives prints has brought to light once more many lugubrious subjects, popular with a generation which rather post-dates the sampler period. Death-bed scenes; churchyards where little children kneel at Mother's grave (Fig. 3); the lachrymose widow leaning against the familiar tombstone, with a weeping willow convenient to hand (Fig. 5), are but a few of the delightfully gloomy subjects depicted.

The poetry,



Fig. 3 — THE MOTHER'S GRAVE
Staffordshire saucer, printed in black. This was a favorite pattern for tea sets. Some pieces are found with the same picture printed in vivid green.

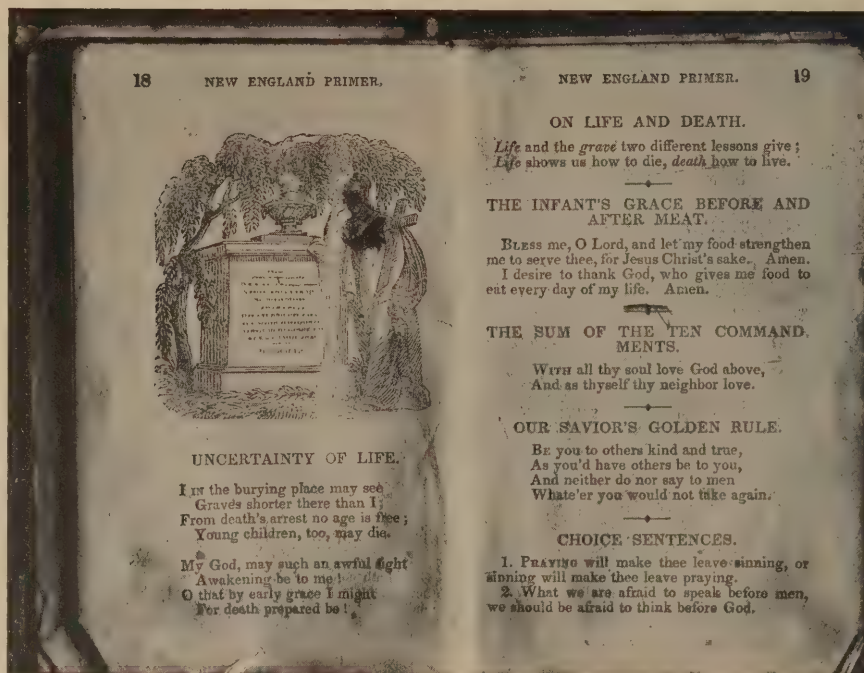


Fig. 4 — NEW ENGLAND PRIMER (1843)

By such means an earlier generation sought to combat the natural depravity of youth.



Fig. 5 — AN EMBROIDERED MEMORIAL To Clarressa and Marcus Bolles. Dated 1771. Similar to one in the Bolles collection at the Metropolitan Museum. This and the other illustrations, except as noted, are from the author's collection.

novels and magazine writings of the last century expressed the same doleful note. Here is a characteristic sample of verse* bearing the somewhat ghastly entitlement of *The Consumptive's Wish*:

Oh! twine no bridal wreath for me,
Cull not from field or bower
The violet or anemone.
Bring not the orange flower;
For the fairy robe that is lightly worn,
The ring and the whispered vow,
The lighted hall and the bridal strain,
Seem mockery to me now.

Strong is the heart that hath bowed to mine,
Pure is the love it hath given,
But never here can the vow be paid

But search for in the shaded dell
The lily pure and white,
And some "pale blue flower," whose loving eye
Droops in the mid-day light;
And cull the young geranium leaves
With the glossy myrtle's stem,
And the opening bud of the fragrant rose
And twine a wreath with them.

Twine them not for the lighted hall,
Where the song and the dance go round,
But wreathe them for a darksome room,
Where silence is profound;
And bind them o'er a marble brow,
Above strange stilly eyes,

Whose lashes wearily droop
on a cheek
Where no blush of passion
lies;
Twine them amid the raven
locks
Stirred, never, by a breath;
Strew them on a once throbbing heart,
Stilled in the sleep of death.

Though it hath been heard in
Heaven.
We lighted love's torch 'neath
an evil star,
That gleamed from an angry
sky,
And steady it burns, while it
lights fond hearts
Whose hope and joy must die.

In the mournful lines of these stanzas the suggestion of Poe is inescapable. And Poe, indeed, it was who developed a fine art from the pervasive cult of gloom which characterized his time. It was a cult which we of a more luxurious and perhaps less introspective age look upon as rather amusing. Probably we are correct. Our ancestors, however, being no less human than we, certainly must have taken some real pleasure in their doleful customs or they would not have observed them so conscientiously.

*Miss M. A. Rice in *Godey's Lady's Book*, June, 1856.



Fig. 6 — SILVER CARDCASE (c. 1870)
With engraved relief of a tomb, probably meant to be that of George Washington. Historical souvenir, or gloom?



Fig. 7 — BRISTOL MUG (eighteenth or early nineteenth century)
Opal glass with frosted yellow covering. Picture painted in black.



Fig. 1 — A CIRCULAR TYPE

A rug not so closely braided as that in Figure 2; from Wilmington, Massachusetts. Button foot table of maple, painted (c. 1730). Gate table in maple, top and feet restored (c. 1720). Armchair (c. 1730) maple and pine; from Manchester, Massachusetts. Tripod candle table (c. 1770) of maple.

As to Braided Rugs

By SEWELL FORD

Photographs by Charles Darling from the collection of Sidney M. Mills

I SN'T anyone ever going to say a word for the rag rug—the lowly, commonplace, unsung and, perhaps, unappreciated braided mat of our mothers and grandmothers?

Is there a more appropriate floor covering for the common rooms of an old New England home than the braided rug? Or a more satisfactory, eye-pleasing one? What better setting, or more suitable background for the sturdy grace of old hickory, or pine, or maple furniture that was handmade a hundred years ago? And even San Domingo ma-

hogany need shrug no veneered shoulder at such a companion. True, in the early days, the few mahogany pieces were cherished mainly in the gloomy seclusion of the parlor, where the boards were covered, if at all, with choice specimens of the hooked rug; but even in these closed sanctums the braided mats often found a place. So why be snobbish about using them now?

And, privately and confidentially, is there not a certain beauty about a well braided, flat-lying rug; especially if



Fig. 2 — A CLOSELY BRAIDED RUG

This rug of oval shape was found in Montpelier, Vermont. It is braided very finely. Highboy, maple and pine, from Maine (c. 1710-1720). Original except for late wooden drawer knobs. Spanish foot chair (c. 1730) from Beverly, Massachusetts. Oval tavern table from New Hampshire (c. 1720). Walnut Queen Anne mirror (c. 1720).

specimens, or bidding wildly for them at auctions. And yet —

Well, my taste may be plebeian, but I am quite as fond of my old braided rugs as I am of my old hooked ones. Not that I "collect" either sort. I may come to it. One never knows. But at present I acquire solely for use. And when we — if you don't mind changing the pronoun to let in the Directing Member of the firm — when we came to the

the narrow strips are of good, honest wool, carefully plaited, firmly sewed, and their once bright colors softened by time? Of course, there are mats and mats. Not all of our mothers and grandmothers were good rug makers. But, on the other hand, some could exercise as much artistry in the even plaiting of strips and the nice blending of the reds and blues and browns, as could any of their more ambitious neighbors at the drawing-in frame. Perhaps they could not quite so fully express the art that was in them by means of concentric circles, grays shading into blues, blues into purples, as could those who fashioned on the bare burlap impossible bouquets of unknown flowers, vaguely suggested animals, or weirdly interlacing scrolls. But how homey and serviceable and comfortable they look, the honestly plaited rings into which father's gray woolen shirt, mother's flannel petticoat, and perhaps Uncle Nathan's Sunday breeches had been woven. Nothing to rave or gush about, of course. You don't hear of braided rug collectors searching the countryside for rare

problem of what to put on the well worn, wide-boarded floors of the old brick house — 1820 is the exact date — we turned first to braided rugs. With little discretion, in the beginning: a rug was a rug. But gradually we became critical, choosy. We found that some were made of wide strips, loosely plaited; that some were liberally mixed with cotton; that there was such a thing as taste, or the lack of it, in blending the shades; that some rugs would lie flat, and others would not and never did. So we learned to take only the better ones.

Also we needed large rugs — seven and eight feet in diameter. And these were not easy to come by. But if you are patient, and sometimes if you are willing to pay the price, they are to be had. And what else could take the place of the noble oval specimen which spreads its faded ripples over our living-room floor? Half a century ago it was fashioned, and the passing of many feet has worn the nap from its sturdy weaves. There are threadbare spots when you look close. But not a seam has parted, no edge



Fig. 3 — OVAL RUG WITH WIDE PLAITS
From Wilmington, Massachusetts. Tavern table (c. 1700) maple, from Wenham, Massachusetts. Banister chair (c. 1730) from West Newbury, Massachusetts, unusual in showing legs turned and without blocks. Banister armchair (1700-1725) from Boxford, Massachusetts. Chipendale mirror (c. 1760).

So, you see, there is some thrill to be had in a hunt even for braided rugs.

Then there are odd shaped samples to be looked for — extra long and narrow ones for the hallways, small round ones, three cornered ones to lie in front of doorways. We have found some. One eight foot narrow runner has scalloped ends. Another specimen is almost square, with rounded corners. And those with drawn-in centers are prized.

has frayed; for probably in all its usage this rug has never been shaken or harshly beaten. Broom corn had kept it clean, and it came to us free of dust. And so mellowed by time are the original colors that it fades into the gray painted floor as if it had grown there.

Few rugmakers, it seems, ever attempted anything on such a scale, or were skilful enough to compose such a masterpiece. Nine feet is its length, seven feet four inches its breadth, and 134 braids are in it. How many long winter evenings were spent in its making you may guess; but, when it was finished, there must have been pride shining in the eyes of her whose adept fingers had produced such a *magnum opus*. And no doubt all her northern New Hampshire neighbors came in to admire and exclaim. Probably the word went around, "I hear Abbie's finished her big rug. Land sakes, what a time she's been on it!" Let's hope it was exhibited at a Grange fair and had a blue ribbon pinned on it. If Abbie had only made another!

Nor is the braiding of good rugs wholly a lost art. True, many of those offered at women's exchanges, are of bright mill-ends stuff, with wide strips and loose braiding. Only the other day we were summoned to inspect the work of a rugmaker who was anxious to sell. And we were shown possibly the worst braided rug we had ever seen — a glaring atrocity whose vivid reds and greens fairly shrieked; and neither pressing nor pulling could ever induce it to lie flat. However, far up in the Franconia hills, lives a gentle little old lady who has not only inherited the art, but has refined it. She has the gift of color value as well as the true touch at braiding. Give her material of three shades of brown and perhaps some black strips, and she will weave them together so cleverly that one tone melts into another almost as if she had mixed her colors on a painter's palette. And her mats hug the floor as do gray lichens a field boulder.

After all, why not a collection of braided rugs?

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

LIFE OF WILLIAM SAVERY OF PHILADELPHIA: 1750-1804. By Francis R. Taylor, A.M., LL.B. New York, The Macmillan Company, 1925. 474 pages, 5 illustrations. Price \$3.25.

THE subject of this biography is *not* that William Savery, cabinetmaker, of Philadelphia, whose fame has been handed down to our time in connection with much finely wrought furniture; but the son of that enterprising and industrious Quaker. So there is disappointment at the outset for those who, reading the title of this book, jump to the conclusion that the work will cast illumination upon vexed questions of style in Philadelphia furniture and upon equally vexed questions of the attribution of individual specimens bearing the general earmarks of Philadelphia provenance.

The younger Savery was not even a cabinetmaker. Whether or not he failed to inherit any of his father's genius, or was discouraged by the elder from following a manual trade, we do not know. William Savery senior amassed a considerable fortune, a fact which points to the conclusion that his contemporaries were not blind to the excellence of his work. Fathers, however, no matter how successful they may be, are prone to think that their sons can do better at any other calling than that in which they themselves see nothing but the long, hard toil that has been so grudgingly paid.

However that may be, the son of William Savery was apprenticed to a tanner, and, after serving his term, set up in the tanning business in Philadelphia. The British occupation of Philadelphia, soon after, interfered sadly with young Savery's affairs. Nevertheless he prospered, as Quakers have a way of doing, although it is evident that he gave little personal attention to his business. For months out of every year he was away from Philadelphia on ministerial journeys—for he had become a zealous Quaker apostle—journeys among the surly Indian tribes on the north-west borders of the Pennsylvania country, journeys through the south to make converts to the mild religion of the Friends.

At these times he left the direction of the tannery to his partner, to his wife, and to a few faithful friends. The reader is left to suspect, from the meager references to his business life, that he was as slipshod a tanner as his father was a painstaking and excellent joiner. The book, indeed, deals almost wholly with William Savery's work as an evangelist and missionary; perhaps it would be nearer the truth to say that it deals with the world in which William Savery traveled up and down, for, notwithstanding all the research and labor which the author has put into his work, the reader lays it down without having learned much about the man himself.

Against a background of infinite detail the figure of Savery is dimly outlined. We learn that he was a preacher of eloquence, and we infer that he was a man of influence, for he was more than once chosen as a member of delegations to make peace treaties with the Indians. But there is almost no revealing testimony from his contemporaries, hardly a line that describes his home life. We obtain only fleeting glimpses of a man moving among important events, without learning clearly what was his part in them.

It is Savery's own observations which contribute the most interest to the book, through the quotations made from the journal which he kept during his travels in Europe from 1796 to 1798, while the storm of the French Revolution and the Terror was subsiding, and the star of Napoleon was rising. Savery's faculty of curious and accurate observation of trivial things makes his account of his travels as interesting as Arthur Young's story of his tour through France just before the breaking out of the Revolution.

From Savery's journal the reader gains a really vivid picture of the conditions of life and labor among the middle and lower classes of European cities at the close of the eighteenth century. There are minute particulars of housing conditions, the prices of the necessities of life—food, fuel, clothing, the wages of mechanics, clerks and servants. Savery even notes the different styles of coffins in vogue in London. His description of Ireland, in which country he made two extensive journeys, might have been written yesterday, it shows so keen an insight into the unchangeable character of the Irish people; it is so graphic in picturing their shiftlessness and their impractical, sentimental attitude towards life. Even in Ireland Savery finds groups of Quakers, and it is significant that, almost to a man, he finds them diligent in business and thrifty, while their neighbors are idle and in rags.

For the general reader, the chief interest of the book will lie in these quotations from Savery's *Journal*. The long chapters that deal with his religious experiences and his work as an evangelist are of no help in trying to know the man. The chapters upon the Nation's relations with the Indians, those which attempt to describe the state of Europe during the years immediately following the Revolution, have no more connection with the story of Savery's life than with that of the most obscure twentieth century globe-trotter. Philadelphians, particularly members of the Society of Friends, will perhaps be interested in the accounts of the important part the Quakers played in the political affairs of Penn's colony during the period before the break with Great Britain. Others will be inclined to pass them over.

The writer has done undoubtedly his best, but it is evident that he has hardly been possessed even of the bare bones of material for use in his attempt to reconstruct a hero of flesh and blood. The printing of Savery's *Journal* in full—if the quotations in the present book are a fair sample of the whole—would do more for the Quaker evangelist's fame than all this painstaking labor on the part of his biographer.

LITHOGRAPHS OF N. CURRIER AND CURRIER & IVES. By Warren A. Weaver. New York, Holport Publishing Co., 1925. 147 pages, 15 illustrations. Price \$10.00.

THIS book contains a list of Currier & Ives prints, alphabetically arranged and with values given whenever these have been indicated by prices brought at public and private sales, though these indications are not supported by notations of date and place of sale. An introduction offers some material on the Currier firm in extension of that written for *ANTIQUES** by Frank Weitenkampf, together with a commentary on the course of American social, political and industrial history as we are able to trace it in the stream of illustrations that issued from the lithographic presses of Currier and his associates during a period extending from the mid-thirties of the last century until the lapse of the eighties.

The fifteen illustrations are taken from prints presumably characteristic.

The book will hardly qualify as a profound or particularly scholarly contribution to American art history. We should really like to know more about the artists who worked for Currier & Ives, and of the work which they did. George Inness, for instance—do we know which of the lithographs for the people were done by him, and can one discover in them any traces of that idyllic mood which eventually brought the painter his great recognition?

*See *ANTIQUES*, Vol. VII, p. 10.

It would be possible to multiply such queries almost indefinitely.

However, the book under discussion makes no pretension to special distinction either in content or in dress: paper, typography and press work are none of them such as to call for special remark. Hence, it should not be criticized for failing to accomplish what it does not at all attempt. It is the only publication — outside of auction catalogues — that gives New York prices of the various prints; and the only one that records therewith the history of N. Currier and of Currier & Ives. In these two facts are its apparently sufficient appeal to dealer and collector.

Lectures and Exhibits

CHARLES WILLIAM SHERBORN'S BOOKPLATES

In the history of the bookplate Charles William Sherborn — who has been called "the father of the modern engraved bookplate" — holds a conspicuous position. An unusual opportunity to study the work of this noted British artist is offered by the New York Public Library. A recent gift of 200 prints, from the artist's son, C. Davies Sherborn, brings the total of this artist's engravings in the Library's collection to over 360. The collection is of obvious interest to those interested in bookplates and in the engraved work of Sherborn.

With Sherborn, the design, with its accessories appropriate to each case, was clothed in a wealth of decoration reminiscent of the Little Masters of the sixteenth century in Germany. Yet, when all is said, his plates, as Norna Labouchere wrote, "are always bookplates pure and simple," with — as Charles Dexter Allen phrased it — a "fitness of all parts to each other and to the central purpose and idea of the plate."

F. W.

FROM IRELAND'S LEGISLATIVE HALLS

Perhaps in the entire history of furniture no piece has had a more stormy career than the table shown here. This was the original Speaker's table from the Irish House of Commons. Since the Act of Union of 1801 it had remained only as a symbol of the parliamentary history of Ireland, and as a curious relic of former times. Of its actual history, apart from the fact of its original use, very little is known. Judging from its style, it may have been made in the later years of the eighteenth century, but as one dates pieces of furniture from their general style (no other criterion can be available), one can hardly look for an established manner in the making of Parliamentary Speakers' tables, and while it seems to have the characteristics of the years between 1780 and 1800, it may be considerably earlier, in the same way as the dining table at Houghton Hall — made from the new wood, mahogany, for the palace of Sir Robert Walpole, who had managed to acquire riches in the settlement of the South Sea Bubble — defies classification. We know the date of Walpole's table to be about 1725, but there is nothing in the style of the piece to indicate the period. In the same way, this Irish Speaker's table may be older than its appearance indicates.

Made from massive mahogany, without either facing or veneering, it has a length of 16½ feet; measures nearly three feet across and a little more in height. It is supported on ten legs turned and tapered, finishing on octagonal moulded block toes. The top is 1½ inches thick, and is lined up with a hollow-moulded facing all round. The table, of course, was made to stand in the centre of the Chamber of the House.

Perhaps its days were even more stormy in the later years before its removal to England in 1923, than they had been when it was thumped by the fists of Irish legislators before the Act of Union of 1801. It was

bought by the late Viscount Leverhulme in 1914, with the idea of presenting it to the new House of the United Irish Parliament, which, at that date, looked like a possibility. Lord Leverhulme always refused to allow the table to be entered in any inventory of his possessions. He always said, "It is not my table." It was stored with Messrs. Strahan & Co. of 15 St. Stephen's Green, Dublin, and there it remained in the very heart of the fighting zone during the turmoil of a few years ago; in fact, the house next door was almost shot to pieces. That the table survived is one of those miracles which happen sometimes; and, perhaps in the category of the unforseen and the un contemplated, the incident that this table has wandered across the Atlantic, and will be offered for sale at public auction in the Anderson Galleries during the next few weeks is the most remarkable of all, stranger even than its checkered history in the country of its origin. Even now, it is safe to say, its wanderings and vicissitudes are not at an end. What the chance of a public auction may have to say as to its future home and career, the next few weeks will tell. In this respect, at least, the table is thoroughly Irish.

HERBERT CESCINSKY

MONROE HOUSE TO BE RESTORED

The New York home of James Monroe at Prince and Lafayette Streets, where the President spent the latter years of his life, has been purchased by the Monroe Home Association and is to be moved to 95 Crosby Street.

Joseph A. Fusco, architect, is in charge of restoring the house to its condition of a hundred years ago and of refurnishing it in character.

* * *

BOSTON, MASSACHUSETTS

Museum of Fine Arts

Closing February 7: Special exhibition of a collection of objects from the International Exhibition of Modern, Decorative and Industrial Arts, Paris.

February 14: L. Earle Rowe (subject to be announced).

February 21: Henry L. Seaver, "The Satiric Spirit: Daumier, Gavarni, Farain."

February 28: William H. J. Kennedy, "Terra Cotta Statuettes."

* * *

HARTFORD, CONNECTICUT

The Wadsworth Atheneum

February 2: Mrs. F. P. Berger, "Chinese Pottery and Porcelain.

February 22: William B. Goodwin, "The American Wing," illustrated.

February 26: Mrs. F. P. Berger, "American Silver," illustrated.

* * *

PHILADELPHIA, PENNSYLVANIA

Pennsylvania Museum

February 1: Edward Warwick, "History of Costume and Armor. First Half of the 16th Century in England and France."

February 3: Edward Warwick, "Furniture: Its Historic Development. France. Development under Louis XVI."

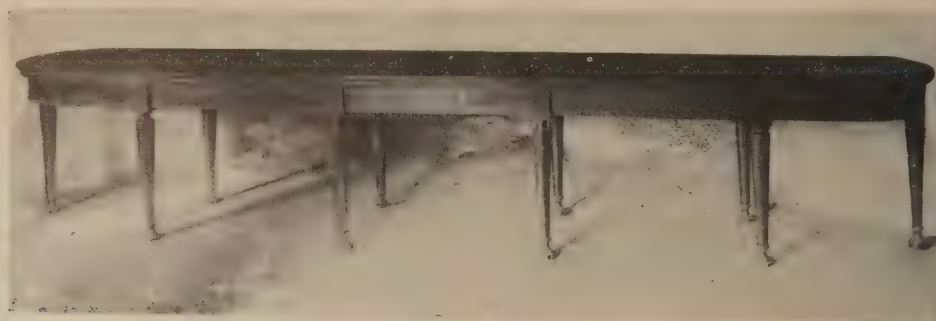
February 8: Edward Warwick, "History of Costume and Armor. Second Half of the 16th Century in England and France."

February 10: Edward Warwick, "Furniture: Its Historic Development. The Brothers Adam."

February 15: Edward Warwick, "History of Costume and Armor. Seventeenth Century. Costume in England and America."

February 17: Edward Warwick, "Furniture: Its Historic Development. The Furniture in the Hepplewhite Style."

February 24: Edward Warwick, "Furniture: Its Historic Development. The Furniture in the Sheraton Style."



SPEAKER'S TABLE FROM THE IRISH HOUSE OF COMMONS (c. 1780)

The Professional Side

This column is dedicated to dealers and to others interested in technical problems connected with the restoring and preserving of antiques. It is not intended as a medium of news dissemination, but as a common meeting ground for all those who, scattered throughout this country, may have some information to impart or some question to throw open for discussion. *ANTIQUES* invites brief notes, suggestions, comments, and queries which are likely to prove of general interest. Where these prove suitable for publication they will be printed with or without the writer's name, according to the preference expressed.



The above is a picture of a white opaque bowl of flint glass which was believed by a correspondent to be an early piece made at the beginning of the three mold process. As a matter of fact it offers a very good example of what great care must be taken not to accept a few indications as complete evidence. Although showing three mold marks, this piece is pressed glass and not blown and hence belongs in a later category than does the three mold which interests collectors.

NOTES ON ELISHA TRACY

Mr. R. T. Smith, of Hartford, Connecticut, writes:

Concerning inquiry relative to Tracy (cabinetmaker). The family were early settlers in Scotland, Connecticut, formerly a part of Windham and I understand that some of the Tracy family are still living there.

Elisha Tracy, born in 1744, died in 1809. I always understood that his business was located in Scotland, not Norwich. Chairs bearing his name were frequently found in that vicinity.

Mrs. L. A. Eaton of Conneaut, Ohio, also gives interesting information which she has culled from early Norwich papers:

Remarkable death.—Died, on the afternoon of the 31st, ult., Mr. Nathan Tracy, aged 96 years, at his son's Elisha Tracy, in North Stonington, Connecticut; a soldier of the Revolution, attached to Lee's Legion, and for many years a respectable citizen of Norwich. He was a cabinetmaker by trade, his workmanship was of the finest, and he made for himself a good reputation in Norwich and vicinity.

ANOTHER TURN FOR THE WORM

A further contribution on the subject of exterminating worms in furniture comes from a subscriber in Rye, New York, who has had excellent success with a commercial preparation devised for this very purpose. Name and address of the makers of this material, together with information as to its cost, *ANTIQUES* will be glad to supply upon request. Our subscriber's letter concerning it is as follows:

There is to be had a dry granular compound of calcium cyanide which will effectively dispose of the worms which infest the wood of old furniture. While the material is poisonous it need not be feared if handled according to directions and with intelligence. When exposed to the air the preparation gives off a poison gas, which, when confined, will kill wood worms. Place the piece of furniture in a garage or barn, not inhabited, and to which children and animals do not have access during the time the piece is being fumigated. Sprinkle about one-quarter of a pound of the dust around and in the piece of furniture to be treated, and cover with blankets, tarpaulins, ponchos or paper so as to confine the gas given off as much as possible. The piece should be left there from 12 to 24 hours. The gas is evolved slowly, and persons may enter and leave the building without danger as the concentration is so low as not to be dangerous to human beings, although it does prove fatal to the worms which infest the wood. The material will not injure the furniture or the finish. When the fumigation is finished, shake out the covering, and sweep up the remaining dust and throw it out as its toxicity is spent. A person need have no fear in the handling of the material, the only precautions necessary are to avoid taking it internally, and when finished with the handling of it to wash the hands. The cost is moderate; and the results highly satisfactory.

I recently cleaned up an old chest in which the infestation was the worst I have ever seen but have noticed no signs of activity since, although I have had the piece in a warm room favorable to the propagation of the little bugs.

A Few Antiques Once in the Possession of CHARLES DICKENS

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(Miss Georgina Hogarth)

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Ivory and Plated Pickle Fork	\$200
Plated Salt Cellar	\$200
Four-leg French Empire Period Stool	\$600
Six Drawing Room Chairs, Walnut Frames	\$3,500



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Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

279. K. T. H., Singapore, is the owner of the jug pictured. He describes it as follows: "I have a very old pottery jug, eighteen inches in height. . . . The paste is of a fine reddish black color, and the glaze over the body is a deep yellowish green, like the skin of a watermelon — the green being very iridescent in the light."

From its shape, Mr. H. thinks the jug might be either Egyptian or Korean ware, while some of his friends would attribute it to pottery of the Han dynasty. As far as can be judged from the photograph, this jug looks little more like a Chinese piece, than like a piece of early American pottery, perhaps the lost rum jug of a sea-faring Yankee. It somewhat resembles a jug incidentally pictured in the May, 1925, number,* to which Mr. H. compares it. Other New England examples are illustrated in Volume V, p. 174. But pictures are deceptive. The gradual curve of shoulder in this jug, the whole specimen's breadth of upper portion are not New England characteristics. Nor are New England jug handles given the angular turn here shown. As to whether early American glazes are ever of a yellow green, there might be differences of opinion. On the whole, therefore, we are inclined to bar the rum jug theory or any theory of an American origin for this jug. Its affiliations appear to be Chinese. Beyond that we should consider it dangerous to venture an opinion.



280. J. R. W., Delaware, sends this photograph of an alleged portrait of Jefferson Davis, President of the Confederate States.

The picture has been cut down and restored.

Perhaps some one can identify the painter of this portrait, and supply information concerning him.

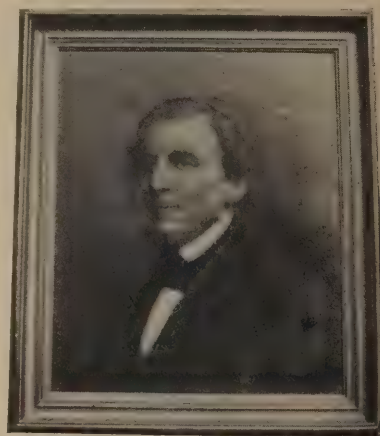
281. F. L. S., Virginia, possesses a clock made by T. S. Sperry, 25 St. John Street, New York. He has been told that there were just nine of these clocks ever made.

The name, T. S. Sperry, does not occur in any of the usual lists of clockmakers.

Has anyone any information concerning him or his work?

282. A. G. C., District of Columbia, sends a sketch of a silver tankard, very like the Benjamin Wynkoop tankard illustrated in ANTIQUES for November, 1924 (Vol. VI, p. 248). It bears on the front an engraved coat of arms, and on the handle the initials E. W. M. What appears to be the maker's mark appears on the bottom: the initials W. K. B., in a rough shield-shaped device. The owner is anxious to know whether the piece is English or American.

*See ANTIQUES, Vol. VII, p. 242.



In so far as may be judged from the sketch, the tankard in question resembles the Wynkoop example in general form, but not in detail. The form appears characteristic of late seventeenth and early eighteenth-century tankards. The detail lacks the elaboration characteristic of New Amsterdam work. Its affiliations, therefore, appear to be with England or New England. The absence of hall marks seems to preclude the likelihood of an English source. The list of *Early American Silversmiths* already referred to, however, does not include the mark which appears on this tankard. If the piece is to be classified it should be submitted to an expert.

283. M. C. B., *Connecticut*, possesses a plated silver service bought at an auction sometime before 1864 by her grandmother.

While possessed of very little intrinsic value, the set is not devoid of interest.



On both sides of each of the pieces, of which all but two are illustrated, are scenes in relief as follows: on the teapot, Jackson's Hermitage and Jackson's Birthplace; on the hot water pot, Jefferson's Mill and Jefferson's Residence; on the coffee pot, Washington's Residence and the Tomb of Washington; on the sugar bowl, Webster's Residence and Webster's Birthplace; on the slop bowl, Jackson's Forest Residence and Jackson's Tomb; on the cream pitcher, Putnam's Tomb and Putnam's Birthplace. Can anyone identify the maker of this service, and give the date and place of manufacture? The general style of the pieces would suggest a date in the 40's or 50's.



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The Pontil Mark Antique Shop

THIS month finds within my shop four old English Sheraton knife boxes, one pair and two odd boxes. One of the single boxes belonged to the illustrious Franklin family, and, although there are no proofs that Benjamin Franklin himself ever used this box, it is pleasant to entertain the thought that it is possible that he may have done so.

MRS. FRENCH

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Brass Andirons — large and small lemon top, 20"
Brass Andirons — urn shape top, 20"
Brass Andirons — baluster type, 18"
Brass Andirons — spun ball top, 17"
Wrought Iron Andirons — hammered ring top, 22½"
Wrought Iron Andirons — flattened ball top, 18"
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Shovels and Tongs, Bellows, Brass Kettles for Wood
SPECIAL — Iron Shovel and Tongs (hand-forged shovel rare).

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A curly maple, 7" tall, wooden pitcher, or mug, with handle, all cut from one piece of wood, \$25.

Original early pine dressing table, well cut back-piece, two small drawers on top and one long drawer, \$30.

9 3/4" flow blue, proof plate, hallmark *Doleport Pottery*, panel scenic border and center, \$8.

Octagonal, flow blue wash basin and pitcher, rich dark color, hallmark crown above circle and thistles, pitcher proof, basin unnoticeable, 6" check, \$15 set.

One clear glass, 7" tall, six point base, genuine old dolphin candlestick, proof condition, \$20.

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Six Fulton steamboat old blue custard cups

Washington six inch Sandwich glass plate

Pair of mahogany square empire Ottomans, needlework in hair cloth, illustration of cat on one, dog on the other.

A child's pine slant-top school desk and bench very unusual

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Large Oval Pewter Tray, 21x16
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Printed Cottons and Glazed
Chintz.

Brass, Copper and Pewter.

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Clocks. Hooked Rugs. Pewter.
Iron work always in stock.*

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Rare Windsor chairs
Pine bed with eagle headboard
Rare carved open pine closet
Enormous Wistarberg bottle (signed)
A pair of Wistarberg vases, green and white
Washington andirons from Virginia furnace
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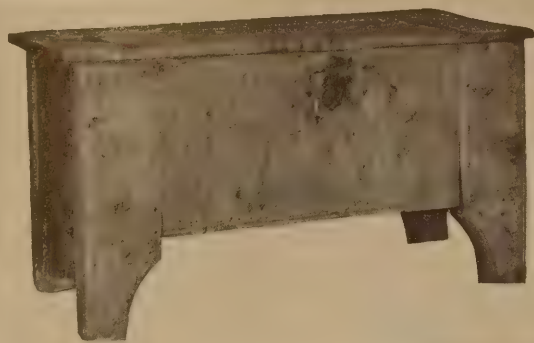
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Large Tin Candle Molds, \$1

Small Seth Thomas Clocks, \$8

Small Spinning Wheel, \$12

Lady Boston Rocker, \$7.50

Old 8-Day Clock, \$10

Small Walnut Bureau, \$15
(no mirror)

Lt. Green, Geo. Washington Flask, "A little More Grape Capt. Bragg," best offer. Crotch Mahogany Front Sewing Stand, \$20. Chippendale Mirror, 12" x 24", \$20. Two Empire Mirrors, paintings above, each \$20. Maple Day Bed, \$22. Mahogany Front Bureau, some carving, \$25. Mahogany and Walnut Wardrobe, \$25. Walnut Writing Table and Cabinet, \$27.50. Maple Spool Bed, \$30. Cherry O. G. Table, 28" x 28", one drawer, \$30 (from home of Jeb. Stuart). Mahogany Bureau with Mirror, some carving, \$50. Slender Four Poster Bed, mahoganized, very pretty, \$50. Jerome & Darrow Wooden Clock, excellent, \$50. About 30 pieces genuine old Ridgeway Willow Ware, \$60. Grandfather Clock, \$60. Mahogany Napoleon Bed, \$65. Cherry Chest of Drawers, \$75. Empire Crotch Mahogany Sideboard, \$75. Grandfather Clock, \$75. Walnut Snake-Foot Tilt-Top Tea Table, round, \$80. Bed Spread, handmade throughout, Candlewick, ivory with age, very beautiful, \$100. German-Pennsylvania Bride's Chest, tulips, \$100. Maple and Cherry Chest of Drawers, \$125. Walnut Corner Cupboard, \$150. Crotch Mahogany Secretary-Bookcase, \$200. Beautiful Inlay and Marquetry Queen Anne Book Case, large, \$300. Slant-Top Desks, \$100 to \$300. Napoleon Crotch Mahogany Desk, historical, original brasses, \$1000. Handsome Old English Grandfather Clock, Benj. Michael, \$500. Old Staffordshire China, \$2 to \$40 per piece. Some Sandwich and Bristol Glass. Please state your needs. My customers come back to me. Crating a slight extra charge.

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City Shop

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SHERATON canopy top bed, delicately fluted posts. Two mahogany grandfather clocks with brass works; one has broken arch top, small wooden doors on sides of hood; the other has fluted sides with brass ends and brass ornaments on top and moon on dial. Small, square Hepplewhite stand, inlaid top, spade feet. Queen Anne mirror, small walnut frame. Mirror, large gilt oval, 4' x 27"; numerous other mirrors including large mahogany mantel mirror. Mahogany drop-leaf dining table, inlay around feet; very fine curly maple tip table; light cherry tip and turn table; tip candlestand; numerous others. Doll's mahogany dish-top table with doll's real china tea set; child's pine wing chair. Lady's wing chair, man's wing chair, both Hepplewhite; several



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ON MAIN ROUTE FROM BOSTON TO NEW YORK. Three blocks from the Springfield line. LOOK FOR 145 ON YELLOW SIGN!

very old armchairs; Windsor arm rocker. Red, blue and green Bristol glass decanters in silver plate. Castor. Set of six bellflower custard cups; colored spiral blown glass cane; pair three mold baroque decanters; pineapple set consisting of six goblets, sugar, creamer and butter dish; eight ruby wines, clear glass stems and base. Pewter. Lustre. Wood and iron high and low four posters. Rare pair of olive bronze and gilt candlesticks with hurricane globes. Two extra large, very fine, velvety hooked rugs with fringe, floral design.

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Fine set of Lowestoft, 35 pieces, decorated with coat of Arms of Nicholas of Gloucester, granted 1612. China dates about 1740.

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Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

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"The Artist Shop"



A CORNER OF THE LIVING ROOM

This Month's Offerings

Sheraton Sofa inlaid with Satinwood. Six Sheraton Dining Chairs. Hepplewhite and Chippendale Chairs, single and in pairs. Mantel Mirrors. Clocks. Curly Maple Card Table. Maple Bureaus and Beds. Small Tables. Hooked Rugs.

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(Open the year round)



REFINISHED READY FOR USE

*Just the Piece
for a
Small Dining Room*

Veneer of crotch mahogany full of fire and life. Dimensions: Width 43", depth of shelf 19 1/4", full depth of sideboard 20 1/2", height of shelf 38 3/4", height of back 28 3/4", total height 5' 7 1/2". Mirror, two small drawers, shelf in cupboards.

On this beautiful sideboard stands a pair of old, square, single base, clear glass, Dolphin candlesticks and a large and heavy Etruscan Majolica dish of soft green and rose tints. All at astonishingly low prices.

BLUE AND WHITE
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OLD LAMPS AND GLASS

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*Old Pine Corner
Cupboards
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Our Specialty*



THE 16 EAST 13th STREET ANTIQUE SHOP

New York City



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We carry an unusually good stock of American furniture, hardware, mirrors.

We shall be glad to help
you if you will let us
know your wants.



WE DO EXPERT RESTORING



A Corner of THE BLUE DOOR

This Month we offer:

A Windsor washstand; a pair of fire pole screens; several hanging shelves; a Hepplewhite sideboard; a mahogany sofa table, a Phyfe type; curly maple desk; pine dresser; Queen Anne wing chair; barrel wing chair; Chippendale mirrors. An interesting collection of reproduction glass and pottery; chintzes; brocades; and an interior decoration service.

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Near Brick Church Station of D. L. & W. R. R.

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For Antiques of Distinction

Quaint
Old Furniture
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*Exquisite
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A Very Rare Old Bargain for Some Fortunate Collector of Curios.

Genuine old Irish Minstrel's Harp, in wonderful preservation, green enamel, decorated gilt sprays of shamrock, price £75 (subject to its being unsold). Photographs can be forwarded on request.

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A beautiful secretary bureau of cherry, all brasses original and genuine but one which is well reproduced — eagle holding a serpent

A fine armchair

Two mirrors with ship pictures

A small Chippendale mirror of exquisite design

A number of small things picked up in the South

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Old Homestead maple, pine, mahogany furniture. Staffordshire, Leeds, Lowestoft, Pink and other Lustre, etc. Pewter; brass; colored and white glass; jewelry; enamels; samplers; silhouettes; fans, etc.

Let me ship collection to your wishes. Any quantity, wholesale prices, or call when next over in London.

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Early American antiques in maple, pine, cherry and mahogany. Two fine Hepplewhite chests of drawers in fine condition with original brasses. Cradle-rocker in original condition. Old English bread trays with original decoration in perfect condition.

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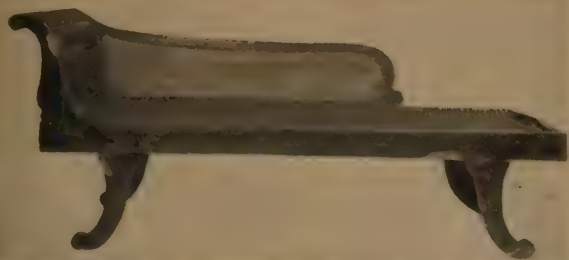
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Early American Pine Day Bed. Original Condition.
Length 5 ft. 9 in., width 20 in.

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Maple Highboy. Very finely marked wood.
Maple Chest of Drawers. Wood very curly.
Both of these pieces have been refinished and
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36 x 24 :: 20 x 20 :: 17½ x 13½
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Spinning Wheel Antique Shop

Here have been gathered chiefly from an old china
shop in the South many pieces of old glass—canary,
amber, blue, green and white.
Here also will be found furniture of all kinds in all
woods and all styles—highboys, chairs, desks, chests,
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The variety of stock and the low prices will intrigue you

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Hepplewhite Sideboard

Inlaid, with deep cupboard, spade feet, fine original condition, \$750.



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Slope front, all original, convenient cabinet, ogee feet, small size, \$225.



Chippendale Mirror

With eagle top, original condition, size 44" x 22" over all, \$125.

Martha Washington Chair

Sheraton style, in original condition, \$300.

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Illustrated:

Six Hepplewhite chairs in fine mahogany, original condition, \$850.

Curly maple New Hampshire three-drawer chest, original, \$350.

Six Chippendale chairs, mahogany, slip seats, fine original condition, \$800.

Sheraton Secretary

Broken arch top, glass doors, 3 drawers, small size, original condition, \$375. Refinished, \$425.

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AT ATTRACTIVE PRICES.

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Entire stock offered
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THE COLLECTION CONSISTS OF

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You will find our store well worth
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TWENTY-FIVE years ago the collectors of antiques were limited in number. The American public in general was not awake to the charms of its ancestral belongings and it viewed foreign antiques almost with suspicion.

At that time, however, I was among the limited group who preferred the old to the new. I traveled extensively here and abroad; I bought widely; I studied every purchase. Always I sought to better my collections. What pleased me today, tomorrow's keener eye might find unsatisfactory.

I weeded out my less desirable items and replaced them with finer ones. Perfection was my goal; and I achieved it in so far as was humanly

possible. It was the accomplishment of twenty-five years.

Then altered circumstances of life compelled me to dispose of many items from my cherished collections. Those who purchased straightway came again, demanding more. When my supply of antiques became depleted, my clients insisted that I should return to the market place to exercise the judgment of long experience in their behalf.

Such clients belong to the class who know the difference between buying something that will merely do and something that will always be a joy untainted by regret. To all such persons I extend invitation to view my antiques and objects of art and to utilize my services as they see fit.

*Please make telephone appointments before calling in person
Telephone number is Schuyler 6088*

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It is a Hunt and Picnic scene, and is an exact reproduction of the old.

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HERE is a Duncan Phyfe table and set of six Sheraton chairs that will lend charm to any dining room, and will give pleasure for many years to whoever buys it.

TABLE: extended 1 foot 6 inches
width 3 feet 9 inches
Price \$550.

CHAIRS: Set of six, excellent condition
Price \$600.

Everything Guaranteed as Represented

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for after all, "it is love that makes the world go round"; and if everything else fails — or even if it doesn't — we may resort to the treasures of the past, steadfast and faithful in beauty, worthy repositories of our deep and abiding affection.

Our shop is a colonial home — a living demonstration of lived-with antiques.

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MARTHA DEAN TURPISCH Telephone St. George 3183

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Choice Collections of Antiques

CHAIRS: Chippendale, Fiddleback, Windsors
TABLES: Tavern, Duck-foot and other choice ones
BUREAUS: In Maple and Pine
DISHES: Several excellent sets

MIRRORS : PRINTS : GLASS : PEWTER



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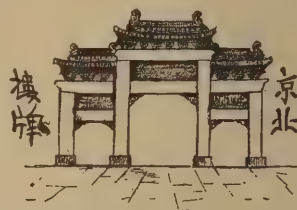
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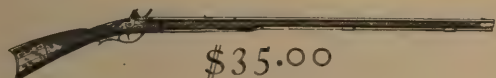
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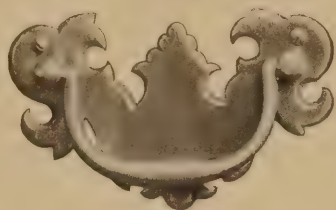
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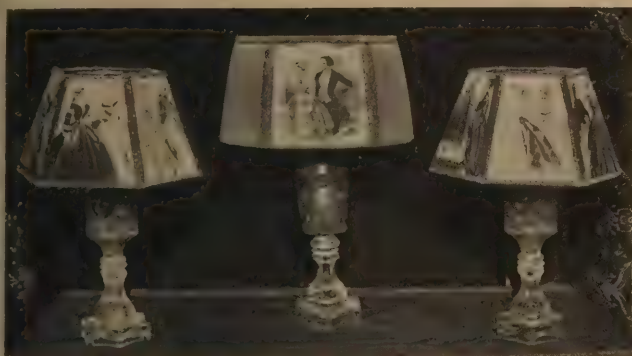
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Books for Collectors

BELOW, in carefully classified form, appear publishers' announcements of books available for the collector or for the thoughtful general reader. All of the books listed have been examined by the editorial department of ANTIQUES and are recommended as offering material of value. Under the heading of *Background Books* will be found titles of those works which, while not concerned strictly with collecting, yet

throw light on early customs and habits, methods of home furnishing, and ways of living both in America and in Europe.

All advertisements submitted for this column must receive the approval of the editorial department before their acceptance. Rates: 60c an agate line; 55c a line for 6 consecutive insertions; 50c for 12 consecutive insertions.

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A NEW PEWTER BOOK

IN *Some Notes on American Pewterers* Louis Guerin-eau Myers has given the results of his search for the records of some of the earlier pewterers. The volume contains about one hundred pages of text and many illustrations of specimens and touches. Following is a summary of matter now published for the first time:

Fifteen new pewterers, five of whom worked before 1750, six whose activities bridged the Revolution, and four of the "eagle" period;

Thirty-nine new touches, of which nineteen were used by newcomers, and twenty by men previously listed;

Mr. Kerfoot's list of eight-inch plate men, specimens of whose work have been found, *extended to 56 names*;

Notes on fifty or more pewterers, including the birth and death dates of a majority.

Privately printed, and edition limited to one thousand copies.

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SUPPLEMENT No. 1

to

WARREN A. WEAVER'S

Lithographs of N. Currier

and

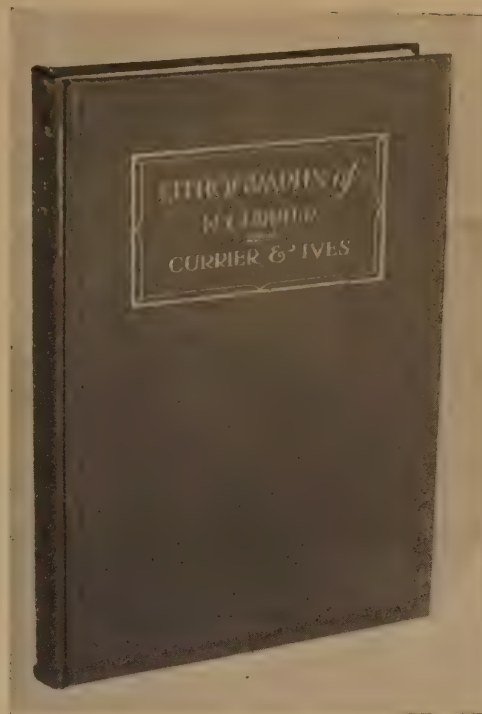
Currier & Ives

was issued a month ago. It contained 12 pages showing actual prices paid for over 200 prints at the galleries in New York since the book was printed. This Supplement was supplied without cost to all purchasers of Mr. Weaver's book.

SUPPLEMENT No. 2

is now ready and will be delivered to all purchasers of the book without cost. In case you have not yet bought

"Lithographs of N. Currier and Currier & Ives" we will be pleased to mail you a copy of Supplement No. 2 on receipt of ten 2-cent stamps. This is done to show you the valuable information that purchasers of Mr. Weaver's book have been receiving.

*The Book, Itself,*

a limited number of copies of which are still available, contains an account of the life and works of Nathaniel Currier and his partner, James Merritt Ives. A list of their lithographs appears in alphabetical order. There are over 3075 prints listed, and 1251 of them are priced according to present-day values. Even later prices on over 200 prints are in Supplement No. 1. The book contains 160 pages, is cloth bound, and is illustrated with many reproductions of their prints. The price of the book is \$10. Supplement No. 1 is sent free with the book. Supplement No. 2 is sent free with the book also.

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CURRIER & IVES PRINTS

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Please send me _____ copies of "Lithographs of N. Currier and Currier & Ives," by Warren A. Weaver.

Send it C. O. D. I will pay carrier \$10 on delivery plus a few cents for collection fee, OR
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THE CLEARING HOUSE

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

PARTNER WITH CAPITAL for antique furniture business. I have best location on Lincoln Highway between Philadelphia and Lancaster, Pennsylvania. No. 716.

HOMESPUN LINEN SHEETS in very good condition, the kind that are woven in two pieces and sewn together; pink Staffordshire plates, soup plates, vegetable dishes, proof. Please quote with price. MRS. BENKARD, 5 East 9th Street, New York.

THE FOX CHASE, by N. Currier; set of three, *Gone Away*, *In Full Cry* and *The Death*. State condition and price. MARION CLARKE, 127 Cambridge Place, Brooklyn, New York.

COLORING CURRIER PRINTS, framed or unframed of clipper ships, hunting scenes, frontier life, naval engagements, views of old New York and other cities, game birds, railroads and historic subjects. Prompt attention given and best prices paid. FRANCES EGGLESTON, Oswego, New York.

OLD COLONIAL PICTURE TILE for fireplace, blue, mulberry or black, state size and color. MRS. FRANK L. TRUTTER, 822 Grand Boulevard, South, Springfield, Illinois.

CURRIER COLORED PRINTS, hunting, fishing, wild game, railroads, ships, rural, views of cities. Write before you sell. High prices and prompt payments. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

MAHOGANY FIELD BED, slender design, good condition, state size and price and send photograph. No. 710.

CHINA CUP PLATES, particularly lustre, historical blue, and bas-relief, proof condition only. I have a few, proof, to sell or trade. No. 712.

OLD AMERICAN SILVER SPOONS. C. G. RUPERT, Wilmington, Delaware.

INTERIOR DECORATOR WANTS antique furniture; paneling; china; glass; old prints; old wallpaper; glazed chintzes. No. 709.

CURRIER & IVES sporting, rural and historical prints. State condition, size and price. MARION CLARKE, 127 Cambridge Place, Brooklyn, New York.

HISTORIC FLASKS: I am interested in collecting historic flasks and would be glad to have them offered to me. G. D. ARTHUR, 12 East 44th Street, New York City.

COLORING CURRIER PRINTS, railroad, ships, sporting, historical, game birds; dolls, doll's furniture, toys, china, miniature furniture; blue and green edge china, dewdrop glass, colored flasks; antique items pertaining to Lafayette and so marked. It would be decidedly to your advantage to write to me before selling as I pay best prices. STEPHEN VAN RENSSLAER, Peterborough, New Hampshire.

FOLLOWING NUMBERED FLASKS in Van Rensselaer's book: 16, 25, 51, 89, 97, 111, 140, 141, 152, 209, 294, 298, 319, state color, condition and price; also unusual or colored pieces of early three mold glass. MARGUERITE GAUTHIER, 120 Madison Avenue, New York City.

BUREAU WITH MIRROR; must be unusual design and beautiful, perfect finish. Please furnish picture, price, description, size. No. 697.

HEPPLEWHITE SHIELD-BACK DINING ROOM CHAIRS, will pay good price for set of eight or twelve; must be early American antiques. CHARLES W. PRATT, Room 7058 DuPont Building, Wilmington, Delaware.

GLASS CUP PLATES: *Log Cabin*, acorn border; even serrative edge *Fulton Steamboat*; round plate *Ringgold*, large letters; round plate, two large and three small serrations in edge; also some conventional plates. State condition and price. ALBERT C. MARBLE, 23 Beaver Street, Worcester, Massachusetts.

ANTIQUE OR ORNATE WATCHES and clocks; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, Rhode Island.

FOR MY PRIVATE COLLECTION: blue and other colored Stiegel glass; early Wistarberg glass and exceptional flasks. Quote with price. CHARLES F. HEARTMAN, Metuchen, New Jersey.

WILL PAY HIGHEST PRICE for "ship" Lowestoft, New York State coat of arms or "eagle" Lowestoft. Only perfect pieces wanted. EDWARD CROWNSHIELD, 807 5th Avenue, New York City.

EARLY AMERICAN FURNITURE; pewter; glass; samplers; needlework; portraits; prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, New York.

LIONS, cows, dogs, etc., marked Bennington or South Amboy. Must be in perfect condition. Please quote with price. CHARLES F. HEARTMAN, Metuchen, New Jersey.

PRINTS; Perry's Expedition to Japan, a set of large prints, not in book form, by E. Brown, Jr., Fulton Street, New York. Would like any or full set. Send price and description. No. 541.

OLD ORNAMENTAL IRON FENCE, fifty-six feet or more, between five and six feet high, with five or more posts. Communicate with Mrs. HERBERT J. BROWN, R. D. 4, Portland, Maine.

PINK AND WHITE STAFFORDSHIRE CHINA; blue Sandwich glass goblets, sheaf of wheat design. State price and condition. Currier & Ives print, *Free of Death*, must be reasonable. No. 695.

OLD PICTURES OF RICHMOND, VIRGINIA; state age, size, color, condition and prices. J. K. BEARD, P. O. Box 784, Richmond, Virginia.

I BUY OLD PLAIN OR COLORED PRINTS, ships, railroads, cities, buildings, western, sporting, rural scenes, fashion plates, etc.; antique furniture; pewter; lustre; historical china; samplers; ship models; curios; Indian relics. Describe and price in first letter. FRED M. SMITH, 3968 Drexel Boulevard, Chicago, Illinois.

FOR SALE

EARLY PINE & MAPLE SLANT-TOP DESK, has excellent cabinet, \$85; mahogany swell-front bureau, fine condition, \$75; very nice Paisley shawl, \$25; eight genuine opal glass knobs, \$35. W. J. FRENCH, 5665 Windsor Avenue, Philadelphia, Pennsylvania.

CAMEO LAMP, \$15; large pine ottoman, \$25; Currier & Ives *Partridge Shooting*, \$25; *Flushing a Woodcock*, \$25; *Chicago as it Was* and *The Burning of Chicago*, the pair \$25; Sheffield basket, \$10; doll's chair, \$6; collection of old plaster animals and ornaments. MRS. GEORGE W. DAVIS, 11 South Hawk Street, Albany, New York.

ANTIQUES PRICED RIGHT. Send for list of Baxter prints, Curriers, pewter, flasks, Staffordshire, lustre, blown and pressed glass. S. ERRINGTON, 9115 Crane Avenue, S. E., Cleveland, Ohio.

TWO MAHOGANY HALF MOON TABLES; two mahogany Sheraton sofas; quaint comb-back rocker; cradle settee; mustard and blue homespun quilt; campaign badges; small but good collections of snuff boxes; cup plates; earrings and old jewelry; quaint picture of Andrew Jackson. THE KETTLE AND CRANE, Boscawen, New Hampshire.

FRENCH GOLDEN OAK SEWING TABLE, brought to colonies in 1692, excellent condition; large perfect coverlet dated 1846, \$27; pewter candlestick, \$6; davenport, \$45; other items. MRS. E. F. HOWENSTINE, Bellefontaine, Ohio.

DUNCAN PHYFE GRANDFATHER'S CLOCK in mahogany, original painting on face; Sheraton bow-front mahogany bureau; set six curly maple chairs; pair whale oil lamps; *Welcome* hooked rug; Currier & Ives prints: *Brothers, Sisters, Crow's Nest on Hudson River, Washington Family*; also large whaling picture, colored, dated 1835. R. W. TIFFANY, Cambridge, New York.

TAVERN TABLES; chests; bureaus; two Duncan Phyfe pieces; Hepplewhite sideboard, five chairs and bureau; ten Sheraton rush chairs; stenciled wood seat chairs in sets of four and six; lots of corner cabinets; other interesting pieces. FREDERICK ADOLPH BRUNEL, Mill Road, Hempstead, Long Island, New York. Telephone 70-M.

ANTIQUE MAHOGANY DOUBLE SLEIGH BED, new hair mattress, woven springs, complete, \$100. R. F. RAMSDELL, Geneva, Illinois.

MEXICAN FLINT GLASS. Antique methods used in its fashioning. Colors natural green of undoctored flint, blue of native cobalt. Usually on hand a fair assortment selected by permanent buyer in Mexico. No catalogue. Dealers welcome. B. A. WHALEN, importer Mexican glass, tiles, majolica, stenciled, rush bottom chairs, wrought iron. 1054 North Western Avenue, Los Angeles, California.

CURLY MAPLE DINING ROOM SET, complete, eleven pieces. CHARLES B. BRIxiUS, 136 Front Street, Binghamton, New York.

FRENCH FASHION PRINTS, colored, 1871; Waterford glass bowl; white Bohemian glass finger bowls; pewter plates; Bohemian decanter, red. MRS. C. B. DEMING, 5301 Darneel Street, New Orleans, Louisiana.

SHERATON SWELL-FRONT MAHOGANY SIDBOARD, excellent condition; also walnut chest of drawers, selected wood, reeded corners, ogee feet, sixteen original brasses, narrow front, fine condition; small pine cupboard, refinished. NORAH CHURCHMAN, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

PEDESTAL CARD TABLE; walnut and mahogany secretaries; egg table; Colt pistol; inlaid gun; F. August glass violin. H. L. WILKINS, Box 29, Blackstone, Virginia.

SHEFFIELD SILVER COFFEE URN; lamp and spigot epergne, four arms, cut glass dishes, 1800 period, photographs; fine Paisley shawl, two scarfs. GEORGE T. MACKEY, 115 University Place, Schenectady, New York.

ANTIQUE DESK MADE BY HOLBROOK of Bellingham, 1780-1790, four large drawers, original brasses, nine small drawers above desk, price, \$600. CENTRAL PARK THEATRE, Main and Fillmore Avenue, Buffalo, New York.

ANTIQUE HOOKED AND BRAIDED RUGS; old carved console; glass, including lamps, fluted and plain Stiegel flaps and bottles; very old Stiegel mug; old and some modern Sandwich glass; old prints and Staffordshire; various other articles. Collection will be sold as a whole. Dealers looking for something for nothing need not waste their time. Can be seen only by appointment. RALPH W. E. LEACH, 32 Fletcher Street, Winchester, Massachusetts.

EARLY PINE CHEST, two drawers, lift top, bracket feet, unrestored condition, usable as is. Price crated, \$48. No. 711.

FINE OLD HUTCH TABLE; two peg lamps; very fine old historic handkerchief; hand woven coverlet, rose, date 1829, border of eagles; collection of flasks. No. 713.

SPECIALS FOR FEBRUARY: refinished cherry chest of drawers, \$30; rare two drawer pine blanket chest, \$30; beautiful crotch mahogany secretary chest of drawers, pigeon holes missing, \$30. Check with order. Goods crated free. MCCARTHY'S, 849 Sheridan Avenue, Pittsburg, Pennsylvania.

GODEY FASHION PLATES; flip glass; bed and table linen woven in Connecticut ninety and one hundred years ago. MISS STREET, 67 Morton Street, New York City.

GET YOUR FAMILY CREST. Records searched and crest painted for \$5.00 delivered. Family trees. Scotch Tartans. Descriptive pamphlets free. RALPH STOKES, General P. O. Box 231, Toronto, Ontario.

TWELVE VICTORIAN TRINKET BOXES, all good, \$50. Write Mrs. J. E. McCLELLAN, Gatesville, Texas.

ROUND GEORGIAN FOOTSTOOL, wool tapestry, \$25; pair of all pewter candlesticks, \$25; pair of French candelabra, five-light, \$60; Dutch lamps. E. S. DYMOND, 122 Collier Street, Toronto, Canada.

BEAUTIFULLY BEADED BELL PULL, parrots and flowers, price, \$15. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

THE OLD SHOPPE. Clocks; bottles; glass and china; furniture; coverlets; pictures and prints. Inquiries solicited. J. E. HOWE, Richwood, Union County, Ohio.

LARGE BEAUTIFUL INDIA SHAWL, imported 1830, similar to Paisley but finer, suitable for wall or piano, perfect, \$100; old wool and beadwork stool cover, round, excellent condition, \$20; Rockingham Sweethearts group, perfect, \$15. Mrs. HOSKINS, Route F., Box 237, San Antonio, Texas.

WHITE SILK EMBROIDERED SHAWL; genuine old glass paper weights; Seth Thomas clock; old brass bureau handles; Godey fashion plates; old blue Staffordshire plates; three piece set of pewter. No. 720.

STENCILED TABLE, original stenciling, \$25; mushroom chair, \$50; curly maple settee, \$90; doll's furniture; Carver chair, \$150; N. Currier, *Presidents of the United States, 1844*, \$7; *Death of Tecumseh*, \$8; Currier & Ives, *California Scenery*, \$6. Mrs. MONROE OPPENHEIM, Fort Edward, New York.

ANTIQUE PICTURE NAILS with white, blue, green and yellow crystal star centers. The kind grandfather used. \$3 per dozen. WILLIAM VAN RENSSLAER ABDILL, Titusville, New Jersey.

TWO HIGHBOYS; two lowboys; two slant-top desks; three duck-foot tables; one Bible table; three secretaries; plenty of Empire bureaus, tables and chairs. All bargains. HIGHBOY SHOP, 12-14 Summer Street, Malden, Massachusetts.

HOOKEED RUGS AND CURRIER PRINTS, reasonably priced, liberal discount to dealers, lists on request. J. C. RUDISILL, R. D. 1, Gettysburg, Pennsylvania. Five miles south of Gettysburg, on Baltimore State Highway.

PAIR PEWTER SALTS AND LADLES; silver lustre; three mold decanter; drop-leaf sewing table; pair Dutch fiddle-back chairs and other pieces. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. 12 miles south of Philadelphia. Telephone Media 728-J.

START A CUP PLATE COLLECTION. Nothing so interesting or valuable. I will sell, while they last, five different eagle cup plates including the rare Fort Pitt Eagle for \$50. I will also sell ten different Conventional cup plates, for \$25. All these plates are from a private collection none of which have ever been offered before. HARRY GARBER, Quaker City, Ohio.

SLANT-TOP DESK in curly maple; inlaid cherry bureau; heavy early mushroom chair; snake-foot stands and tip tables; fine early wrought iron grease lamp; rush lights; miniature scrolled pewter dresser, fifteen inches tall; framed copper-plates. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

CURRIER & IVES *New York and Brooklyn*, copyright 1877, 21 x 33, colored. C. A. RUEGG, 9104 Stafford Avenue, Forest Hills, Long Island, New York.

PINE GRANDFATHER'S CLOCK; cherry chest-on-chest and Dutch foot table. Priced to sell. EDMOND CHOINIERE, 37 George Street, Bristol, Connecticut.

MULBERRY STAFFORDSHIRE TEA SET of 39 pieces, cups without handles, excellent condition, best offer over \$100. A. B. MACDONALD, Prospect Street, Gloucester, Massachusetts.

VISIT THE SNOW ANTIQUE SHOP, handling a general line, at St. Clairsville, Ohio, ten miles west of Wheeling, West Virginia, on *National Old Trails* road. Everybody welcome, but especially dealers who personally inspect before buying.

ANTIQUES found in the Buckeye State of Ohio are seldom reproductions. Do not fail to get my February list as it contains numerous items of interest. Are you on my mailing list? W. P. McNARY, Bannock, Ohio.

LARGE DOUBLE PAISLEY CASHMERE SHAWL, beautiful coloring and good condition, \$85; oil painting, flowers, copy of old picture, 24" x 28", dark background, in old gilt frame, \$35; mercury glass mirror knobs, pewter ferules, perfect, \$6 pair. No. 714.

LAFAYETTE HANDKERCHIEF; 13" by 16," *Germantown Print Works*. Cut of arrival at Independence Hall, Philadelphia, 1824 at top; arrival at Port New York in Cadmus at bottom. Portrait center. Address of Welcome and Reply. IONE AVERY WHITE, 122 Euclid Avenue, Wiloughby, Ohio.

TWO MAPLE DUCK-FOOT TABLES; one cherry Pembroke table; set of Windsor bow-back chairs; one Windsor armchair, unusually fine turnings; six Sandwich tumblers, rose pattern; Persian shawl, cream background, border of beautiful colors. FRANCIS BRADBURY MARBLE, 2 Salem Street, Haverhill, Massachusetts.

HEPPLEWHITE SIDEBBOARD, mahogany, inlaid with satinwood, original handles, in fine condition, may be seen by appointment. Address Mrs. F. F. FOWLE, 233 Ridge Avenue, Winnetka, Illinois.

ENGLISH, CONTINENTAL AND AMERICAN PEWTER, marked; dark blue Staffordshire; copper lustre; Lafayette salt, Sandwich. Prices reasonable. KIRKLAND COLTMAN, 6359 Yale Avenue, Chicago, Illinois.

EARLY SPANISH ANTIQUES. Collector wishes to dispose of early Spanish chairs, remarkably fine doors made into cupboard, etc. Send for photographs and prices. No. 717.

ANTIQUES, all kinds. Write me what you want. If I have it I will answer. HART RICHARDSON, 348 Turner Street, Auburn, Maine.

BRITISH SPORTING PRINTS, set of four; *Leicestershire* by John Dean Paul. KATHERINE PURDY, Lenox, Massachusetts.

WING CHAIR; set of six early American walnut dining chairs; chair-back settee, old rush seat; curly maple cradle; set six pink spatterware cups and saucers; pair fine portraits, curly maple frames; Jersey glass; lustre; inlaid Hepplewhite walnut corner cupboard; *American Glassware*, by Edwin A. Barber, reprint, \$5. LOUISE BARBER MATHIOT, West Chester, Pennsylvania.

MAPLE BUREAU; small tables; early pewter porringer, 3 1/2"; colored Sandwich glass. HARRIET WELLES CAPRON, 25 Avon Street, Cambridge, Massachusetts.

PINE GRANDFATHER'S CLOCK; curly maple slant-top desk; coverlets; glass; general line of antiques at reasonable prices. Send for list. MARTHA JANE'S, Marcellus, New York.

PINE STRETCHER DESK; pine corner cupboard, cathedral door; low post bed, cherry posts, curly maple head and foot; mahogany sleigh bed, brass inlay. THE LOFT, Camac above Pine Street, Philadelphia, Pennsylvania.

CORNER CHAIR IN MAPLE, splat back, \$150; small pine table, square with splayed legs, \$25; hanging pine corner cupboard, clover shelves, very unusual, price, \$175. THE IRON GATE, Fort Edward, New York.

WALL PITCHER reviewed and criticised in *Ladie's Magazine*, 1832; solid maple swell-front bureau, original oval brasses with lions; small size brown wash bowl and pitcher; Leeds pepper pot; stretcher table; Empire mahogany card table; mahogany table with William and Mary stretchers. MARTHA KINGSBURY COLBY, YELLOW CAT SHOPPE, 4 Church Street on the Common, Bradford, Massachusetts.

TWO FINE SILVER RESIST PITCHERS and one rare pink lustre hunting pitcher. No. 718.

LANDING OF LAFAYETTE WATER PITCHER, blue Staffordshire in proof condition. No. 719.

FIVE MAHOGANY SLIP-SEAT CHAIRS; top half of a desk with broken arch; Dutch quilt mirror; reading armchair with high back; sea chest bound with 2" strap, iron and handmade nails. Mrs. E. S. MACILWAIN, Egypt Road, R.D. 1, Norristown, Pennsylvania.

PRINTS, a few extra good ones, write for list; very large all white hand embroidered bedspread; almanacs; Peterson's; Godey's; figurines; lustre; majolica. H. ANNIS SLAFTER, Belmont, New York.

SET OF STAFFORDSHIRE, sixty pieces in fine condition, medium blue, made by T. Fell, Newcastle, 1825, antiquarian pattern, price, \$100. No. 715.

A WELL PAYING ANTIQUE BUSINESS. A Colonial house in an attractive location on Lafayette Highway. No. 721.

HIGHBOY; LOWBOY; corner chair; pine cupboards; tables; glass and hooked rugs. NEW ENGLAND ANTIQUE SHOP, Brewer, Maine.

GIRANDOLE, dolphin and flame top convex mirror, six candle holders, \$250; Phyfe mahogany card table, \$125; astral lamp, ring oil fount, bronze acanthus leaf carved pedestal, \$125; mahogany dining table, deep drop leaves, \$60; tall Staffordshire Prince of Wales, \$30; pair Sandwich whale oil lamps, \$35; astral lamp, drop prisms, \$55; paperweight, dahlia and dewdrops, \$25; paperweight basket weave, varied colored small flowers, \$35; paperweight highly colored candy and shell milleflore and teardrops, \$35. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Pennsylvania.

YOUR PREFERENCE IN ENGLISH ANTIQUES: Opportunity is offered American collectors to express their preferences concerning English antiques and to have pieces purchased for them subject to their approval and without obligation on their part. Mrs. Wallis E. Howe, of Bristol, Rhode Island, sailing for England, February 24, to purchase English antique furniture, also china, glass, pewter and mirrors, will be guided in her choice by the expressed wishes of her clients. She will endeavor to secure items which shall conform to specifications offered, and will allow her clients first opportunity to purchase such items upon the landing of the latter in America. This privilege is extended primarily for the purpose of obtaining a clear idea of the American requirements for English antiques. It imposes no responsibility upon those who state their wishes. Correspondence should be addressed to Mrs. WALLIS E. HOWE, 38 Olive Street, Providence, Rhode Island.

FOR SPACIOUS HOME, wonderful Sheraton sideboard; Maryland corner cupboard; dining table like one in Washington's home, Mt. Vernon; banjo clock, has Lafayette standing, flags banked, word *Lafayette* underneath on lower panel. Antiques that are antiques. Miss JENNIE M. WISE, Seven Elms, 40 Church Street, Greenfield, Massachusetts.

NORTHERN NEW YORK'S GREATEST ANTIQUE SHOP offers many rare specimens of genuine antiques from the early settled district of the St. Lawrence River, including curly maple, cherry and mahogany furniture; rare Sheraton post bed; glass; coverlets; linens; hooked rugs; brass and iron; prints; etc. Send for lists. Photographs on request. Mrs. E. P. ELITHARP, Watertown, New York.

GRANNYCRAFT AIDS IN SPRING DECORATING with artistic waste baskets at \$4; band boxes, \$2.50; chintz shades, \$4 and up; authentic copies of famous historical silhouettes, \$.50 and \$1; old time homespun bags in wool cross-stitch. Write to Grannycraft, No. 638.

WE HAVE SEVEN MANTELS, six window casements, one doorway, all beautifully hand carved with fluted columns, from an old Virginia mansion, photographs, description and prices if interested. Two early American iron fireplaces; a genuine old Satsuma vase, height 21", circumference base 20", bowl 37", mouth 10"; eleven corner cupboards, walnut, pine, cherry of different styles and sizes; N. Currier and Currier & Ives prints; a good assortment of American antiques; no reproductions. F. L. SUBLETT, OLD MILL STONE ANTIQUE SHOP, Harrisonburg, Virginia.

AUTOGRAPHS, French kings and celebrities, including Napoleon Bonaparte; pewter plates and porringers; reproduction curly maple Chippendale mirror, \$25. No. 722.

OF INTEREST TO COLLECTORS and dealers: those in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 400 antique shops and places of antique interest within a radius of 150 miles of Boston. I will take my own car or act as guide in your car for a day or tour. Write for rates and dates open. List of over 700 antique dealers (400 in New England), \$5.00 per copy. JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Massachusetts.

OLD MAHOGANY SOFA, davenport length, restored; crotch mahogany secretary; walnut cradle, spool ends canopy height; copper lustre teapot and eight-inch pitcher, blue bands, raised figures, dolphin handle, Neptune spout; rose-back parlor suite, five pieces. Mrs. JOSEPH E. CAIN, 945 Cherokee Road, Louisville, Kentucky.

SILHOUETTE COLLECTORS ATTENTION. Pair Master Hubbard, marvelously gilded, original square concaved gilt frames, history, photograph. Best offer over \$100. Also fine Chandler sampler. No. 723.

WASHINGTON GEORGE SANDWICH PLATE, slight chip in serration; also same with medalion center. Best offer. States plate, Clews, proof condition. No. 724.

PAIR TIN SCONCES; mahogany carved leg sewing table; Sheraton candlestand; small tavern table, oval top; collection of exceptional old hooked rugs. P.O.B. 744, Woodmont, Connecticut.

HISTORICAL BOTTLES; cup plates; Stiegel three mold old glass; Currier prints; paperweights. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Pennsylvania.

LARGE CURLY MAPLE TIP-TOP TABLE, \$60; glass and china cup plates; furniture; blown and pressed glass; pewter; flasks; lamps. Send for lists. W. McKAY PATTERSON and RALPH G. JONES, 1809 East Avenue, Rochester, New York.

GLASSES PAINTED FOR BANJO CLOCKS. Mount Vernon, Constitution and Guerriere, Boston State House, Perry's Victory, etc. Old glasses repaired. B. TRUE, Mt. Desert Ferry, Maine.

ANTIQUE HOSPITAL, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

RARE GLASS, genuine old English and Irish; early Bristol colored glass, etc. Detailed monthly list of bargains in old glass and china, ten cents. CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington Road, London, W. 14, England.

DUPLICATE COLORED PRINTS and scarce bottles for sale by collector who will sell reasonably or will exchange for others which he can use for his collection. No. 683.

OLD SILHOUETTES; Edouarts signed, full length, \$25 up, framed, Peale's Museum types; family and historical American miniatures. Other silhouettes \$3.00 up. M. RUSSELL NUGENT, Central Park, Long Island, New York.

HANDMADE FISH NET CANOPIES for four-post beds, rare and artistic early period designs, replicas of sixteenth and seventeenth century canopies. Mrs. LOUISE D. BROOKS, 18 Church Street, Wakefield, Massachusetts.

OLD & RARE BOOKS

Maps, autographs and the like

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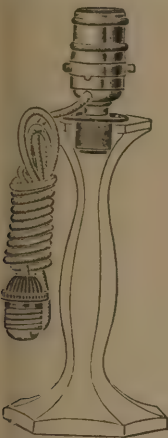
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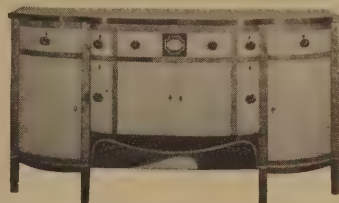
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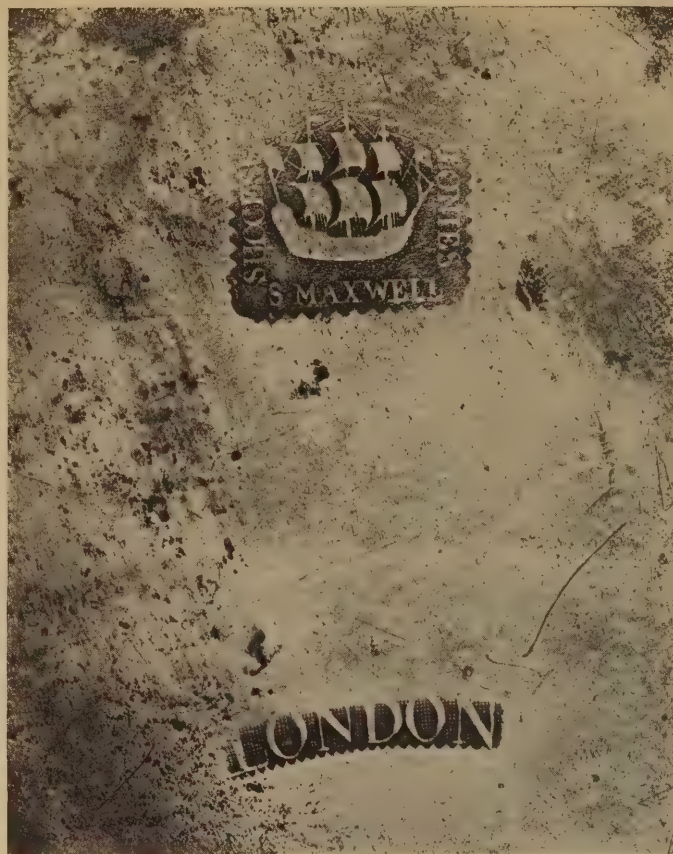
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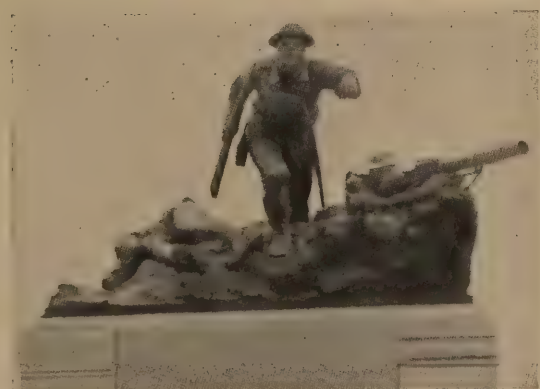
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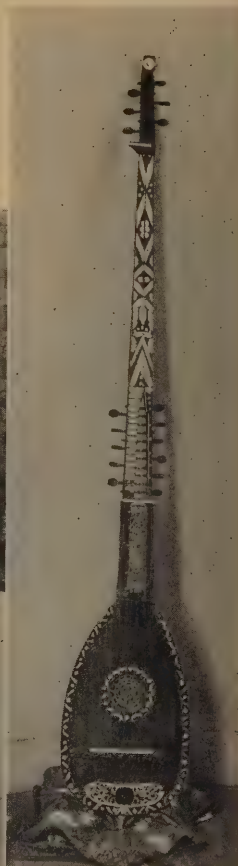
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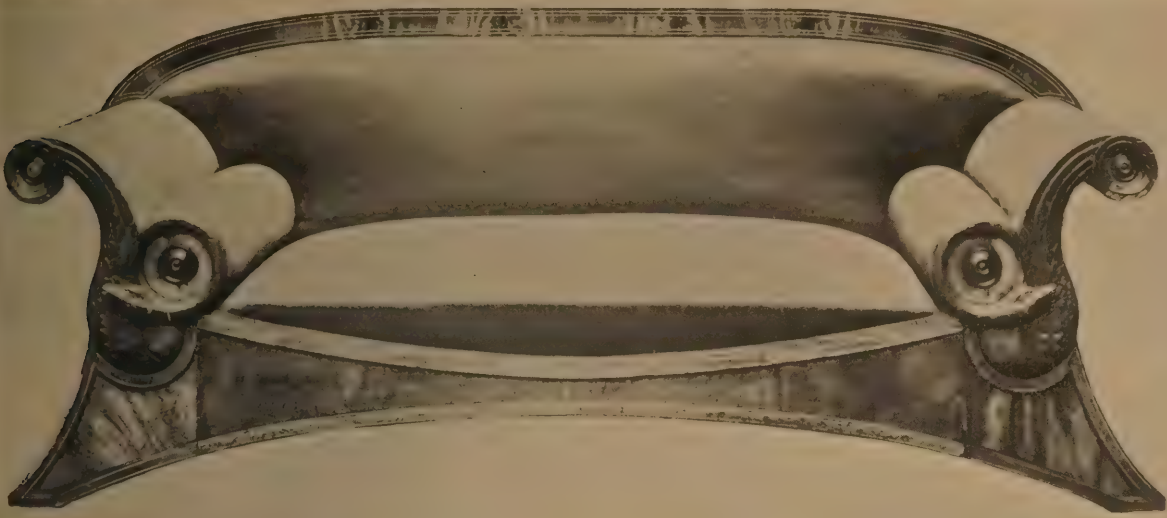
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agement to the extent of giving a line or two of advance notice in its calendar of Lectures and Exhibits.

It is, however, necessary that such notices reach ANTIQUES in ample season — not later than the fifteenth of the month preceding that of publication. Museum directorates and club executive committees should advise their secretaries to give ANTIQUES such adequately early word of coming events which are important enough to deserve preliminary recording.

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PHYSIONOTRACE PROFILES (c. 1802-1811)

Reproduced in actual size and color from original hand tinted engravings. These profiles, which represent the silhouette art in its most charming expression, all bear the imprint *Dess. au Physionotrace et gravé par Quenedey*. To this is added the address: in the first two, *rue neuve des petits champs no. 1284 à Paris*; in the third, *no. 15* of the same street. The first portrait is without date; the second is dated 1802; the third, 1811. See the accompanying article, *Physionotrace Profiles*.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IX

MARCH, 1926

Number 3

The Editor's Attic

Italian Frame Makers of New England

IN amplification of the Attic's note concerning Italian mirror and picture frame makers of Massachusetts in the early days of the nineteenth century, Mrs. R. H. Oveson of Southborough, Massachusetts, sends a transcript of yet another Italian label, this time neither from Boston nor from Newburyport, but from Salem. This label, it should be observed further, occurs on the back of a framed engraving instead of upon a mirror. It reads as follows:

Cermanati & Bernarda,
Gilders and Looking-Glass Manufacturers,
opposite Albert Gray's Hat-Store, Essex Street,
Salem —

where they keep constantly for sale, at the most reduced
prices a complete assortment of

Looking Glasses — Pictures — Night or

Day Telescopes — Thermometers —

Paint Boxes, Drawing Paper, Pencils, Etc. Etc. Etc.

Looking Glass and Picture Frames made in the
best manner.

Ladies' Needle Work handsomely framed and
glazed in the most modern style and at the shortest notice.

The spelling of each of the partners' names shows variations from that used on the label quoted in the September, 1925, number of *ANTIQUES*.^{*} Yet it is far from impossible that the personages indicated are the same craftsmen, operating at a period previous to their Boston enterprise. Such slight errors in foreign names as the substitution of an *a* for an *e*, and of another *a* for an *o* would not seriously have perturbed a Yankee printer or his foreign patron.

This supposition finds some support from the fact that the Cermanati and Bernarda frame — which, by the way, enshrines an engraving of Raphael's *Madonna della Sedia* — is similar to one known to have been made not far from the year 1800. It may be recalled that the firm of Cermanati & Bernardo is recorded in the *Boston Directory* of 1807. Perhaps this means that the great city improved not only the material prospects but the orthographic exactitude of those enterprising Italians.

Not the least interesting aspect of the advertisement here quoted is its note concerning the framing of needle-

work — which, apparently, at this time was passing out of use for purposes of upholstery, and was being viewed primarily as a means of pictorial embellishment. Needle-work pictures in silk and in wool were wrought and were framed in the seventeenth century and in the eighteenth — and earlier for that matter. But it is probable that the kind of work to which this advertisement refers was that which became fashionable toward the close of the eighteenth century and remained popular during some years of the nineteenth — namely purely pictorial representations in silk on a silk or satin ground, or, at times, upon the background of a line engraving, whose original identity was thus buried within the swathings of a new elegance.

Spanish or Stiegel?

* THE student who will compare the glass tumbler, first in the row of Figure 1 — on the next page — with illustrations Numbers 114 and 115 in Frederick William Hunter's *Stiegel Glass*, will be pleased to notice an almost exact identity of design between the two. The last tumbler in the same row finds counterpart in Number 117 of Hunter's book. Number 126 of the same valuable work is pictured here in the Attic as the second tumbler of Figure 2.

Left to his own devices, therefore, the collector who should casually encounter specimens similar to those pictured here might consider himself fully justified in attributing them all to the factory of the redoubtable, but unlucky, Baron Stiegel of Pennsylvania. And yet, not a single one of these specimens is a Stiegel product; not a single one is even early American. They are Spanish, the property of Howard E. Sherwood, of New York City, who purchased them and others like them in Madrid and Barcelona during May of 1922.

Concerning his acquisition Mr. Sherwood writes:

Arthur Byne was with me when I purchased the smallest of the glasses, and he saw the others. He told me that they were made at a factory which existed near La Granja, the royal palace built by Philip V, six miles northeast of Segovia, and forty miles north by west of Madrid.

The full entitlement of this factory was La Granja de San Ildefonso. It was established in 1725 and produced,

^{*}See *ANTIQUES*, Vol. VIII, p. 139.



Fig. 1 — SPANISH TUMBLERS

according to N. Hudson Moore,* much excellent glass, consisting chiefly of the clear variety decorated with engraving, cutting and gilding. Some of this glass doubtless found its way to America during the eighteenth century. Much has subsequently been imported into this country. Few, even among the most expert of glass connoisseurs, will attempt to distinguish between the European product and the so-called Stiegel of similar pattern.

Of course, it does not follow from this that Stiegel produced no glass in the Spanish style. He imitated English and German models. If Spain offered him competition, no doubt he imitated the glass of the latter country. The only warrantable conclusion to be derived from a study of Mr. Sherwood's tumblers would, therefore, seem to be that of the New England cracker-box philosopher, who, after his opinion had been sought in a matter of local moment, finally observed: "Sometimes I think; and then agin, I dun'no."

In general, when it comes to requests for definitive attributions of glass, a similar conservatism would seem worthy of high commendation.

*N. Hudson Moore, *Old Glass, European and American*, New York, 1924, pp. 96, 97.



Fig. 2 — SPANISH TUMBLERS

Self-Explanatory

TO THE EDITOR OF ANTIQUES:

There is always a bothersome "something" relating to antiques, isn't there? Time has a seeming way of mocking one, and this past week I have been persistently bothered by the question: "Who made the Sandusky platter?"

Last Sunday Mr. Knittle and I drove up to Sandusky, and, while there, meandered down along that portion of the town which is never devoid of interest, the waterfront. After investigating several ancient structures there, we both came to the conclusion that they were the originals of certain of the buildings depicted upon the rare, dark blue historical platter, with its flower and scroll border, which, with its mid-western companions (Detroit, Michigan; Chillicothe and Columbus, Ohio; Louisville, Kentucky; and Indianapolis, Indiana) is classified among the hundred or more "unknown maker" Anglo-American china views.

We purchased a commodious hat box, the interior of which is lined with an 1840 issue of the *Sandusky Democrat*, carrying an illustrated navigation advertisement for "The Low Pressure Steamboat, Sandusky, G. W. Floyd, Master, From Buffalo to Detroit." It offers a most engaging portrayal of a side-wheeler of that period. The point is, however, that the lake and river craft depicted on both the Sandusky and Detroit platters are of earlier design. Yet the surviving buildings above referred to are scarcely as early as 1820 or 1825. I would place the date of the platter, therefore, about 1832, with a couple of years' leeway in the backward direction, in point of time.

One can hazard a guess, such as Clews, for the maker of these pieces; but a definitely established proof is desirable. Here are the most obvious questions which these platters suggest: Who designed these plates and platters? Who ordered them? Who executed (potted) them? Who sold them in the United States to the general trade? Why are virtually all of the examples of the mid-western scenes found along the Atlantic seaboard, and not in or adjacent to Detroit, Chillicothe, Sandusky, Louisville, and the like? Are there fragments, details, or examples of these views in any of the Staffordshire museums? Are no inventories, bills of lading, bills of sale, notations in diaries, or correspondence regarding them extant? Are there any descendants of these English potters who can enlighten us?

The majority of the scenes are less than a century old and they really should not offer any serious difficulty. Do you not agree with me that the printing of a list of our "puzzle pictures" might facilitate the matter?

RHEA MANSFIELD KNITTLE

That Anonymous China

BARBER in his *Anglo-American Pottery* devotes some little space to a discussion of Staffordshire ware "in dark blue designs by unknown makers". In the course of this

discussion, he observes that, while English producers of transfer decorated wares displayed no compunctions about pilfering one another's central views, they were curiously particular to avoid confusion of border designs. Thus, the border of a specimen of Staffordshire printed ware, no matter what the central decoration, may be accepted as a sure index of the maker, provided it has even once been identified by occurrence on a marked example of the ware.

Unfortunately, however, in the case of some of the finest and most sought after of the so-called Anglo-American historical china, no identifying examples have ever turned up. Barber lists these pieces by unknown makers in two categories: the first, that of the *Border, Large Flowers in Four Groups of Two Sorts*; the second, that of the *Border, Fruits and Flowers*.

These are the subjects in each:*

CATEGORY I

- | | |
|-----------------------------------|---|
| 337. Albany, New York. | 348. Philadelphia (showing Penn's Treaty Tree). |
| 338. Baltimore, Maryland. | 349. Quebec. |
| 339. Buenos Ayres, South America. | 350. Richmond, Virginia. |
| 340. Chillicothe, Ohio. | 351. Sandusky, Ohio. |
| 341. Columbus, Ohio. | 352. Washington, District of Columbia. |
| 342. Detroit, Michigan. | 353. Wright's Ferry on the Susquehanna (from an engraving published by Longman, Hurst, Rees, Orme & Brown, London, 1812). |
| 343. Fishkill (N.Y.), Near. | |
| 344. Hobart Town (N. Y.?). | |
| 345. Indianapolis, Indiana. | |
| 346. Louisville, Kentucky. | |
| 347. Philadelphia, A View near. | |

CATEGORY II

354. Baltimore, Court House.
 355. Baltimore, Exchange.
 356. Philadelphia, The Dam and Water Works (stern-wheel boat).
 357. Philadelphia, The Dam and Water Works (side-wheel boat).

It is to these and some others of less importance that Mrs. Knittle refers in her letter printed above. Her point

*The numbers are those used by Barber in listing his plates.

is well taken. It is certainly worth while to expend some effort to clear the mystery surrounding the exact origin of the items in question.

ANTIQUES will gladly do its part. In so far as its readers will co-operate to the extent of giving aid in securing clear photographs of any or all of the specimens named in the preceding lists, the magazine is prepared to publish the series, either in whole or in part. In so doing, it will devote sufficient space to each illustration to facilitate accurate study of its special features.

Such method of adequate picturing, coupled with wide dissemination, may, not impossibly, lead to the discovery, in this country or abroad, of a marked piece of blue Staffordshire whose border will reveal its affinity to some of the American designs by hitherto unknown makers.

Long Island Pottery

A photograph of three fine pieces of Long Island gray stoneware attributed to the Huntington pottery comes to the Attic through the thoughtfulness of William H. B. Cooper of Hempstead, New York. In his letter accompanying the photograph, Mr. Cooper refers to an article on Huntington ware which Mrs. Irving S. Sammis contributed to ANTIQUES in April, 1923. Mrs. Sammis at that time pictured a fourteen-inch, five-gallon crock which she considered a miracle of workmanship, inasmuch as its handles, plain rolls of clay attached only by their ends to the crock, were still sound after some ninety years of use. In the course of her article, further, she described another similar crock of approximately two-gallon capacity which she had once seen but of which she had subsequently lost track.

On this point Mr. Cooper suggests:

There is a possibility that this crock is in my collection of old American pottery. The photograph shows it flanked by two other pieces of



HUNTINGTON LONG ISLAND POTTERY

Huntington ware. The one at the left is a harvester's jug; the only one I have seen from the Huntington pottery; while the crock on the right has the looped handles and "crocheted" blue decoration which are characteristic of the finer pieces produced at Huntington.

The large crock is twelve inches high and holds a quart over two gallons. It is decorated in the typical manner and, while not marked, was undoubtedly made in Huntington by Lewis and Gardiner about 1830. The handles are attached to the crock only at the ends and one's fingers may easily grasp them. They are as perfect as on the day the crock came from the kiln. I am inclined to believe that this is the very piece which Mrs. Sammis had in mind when she wrote her article.

Since the day when it trustingly accepted the designation of "molasses jug" for an earthenware container dedicated to the uplift of buckwheat batter, the Attic has been very wary about accepting unverified jug attributions. In response to an editorial query, however, as to his so-called *harvester's jug*, Mr. Cooper immediately dispelled any doubt as to the propriety of the name. The specimen is a lidless spheroid with a spout and a vent hole. It was filled and emptied by the same gateway, namely the spout. The application of a rigid clay handle, instead of a more easily adjustable bail, seems to be in line less with convenience than with the demands of some age-old tradition whose roots are to be sought in earlier ages and in far distant climes.

"Deep in the Jungle"

WHATEVER the mysteries of authorship among examples of the fine furniture of the Philadelphia district, there are quite as many — perhaps more — unsolved riddles to be encountered in the rural districts settled and dominated by immigrants from Germany. We are beginning to gain some light on the decorated brides' chests of the different German counties, and are learning to distinguish the



FOLDING TABLE OF PINE

Found in Ephrata, Pennsylvania. Size of top 35" x 25"; height 24".

painted work of one county from that of another; but we are still a long way from realizing all the special forms which Pennsylvania German furniture assumed, and the reasons for them.

What then is to be said of the extremely interesting folding three-legged table here illustrated? Found in Ephrata, Pennsylvania, this piece is made throughout of coarse pine with the exception of the wing brace of the swinging leg. This element is of oak. The simple mechanism of the folding arrangement requires little explanation beyond that afforded by the picture. The top is fastened with nails to two yoke-shaped braces, which pivot on the two fixed legs so that the top may be raised to a position at right angles to its accustomed plane. Corresponding to the yoke-shaped braces is a slotted member, likewise nailed to the top, which fits on the swinging leg and is fastened with a removable pin. When this pin is in place, the table is quite rigid.

Greatest diameter of the table top is thirty-five inches; least diameter is twenty-five inches. The table height is twenty-four inches. The legs are sturdy, with a diameter of two inches at their thickest point.

The top, which is dished, is made up of three boards held by the braces already referred to. Years of scrubbing have extracted the sap wood from the grain of these boards, leaving the hard ridges exposed. Rust from iron nails has wrought its special corruption; while the stigmata inflicted by the hot grease of pots and pans are clearly in evidence. All in all, here is a well worn surface for the delight of antiquarian eye and hand. Leg turnings are graceful and competent; the acorn feet are unusual.

When was this table made? The Attic would not venture a surmise. Is it a Pennsylvania product, or did it promise such convenience of shipboard utilization as to prompt its transportation from the old country to America? Is the pine of which it is made European or American? The Attic has fond recollections of well scrubbed tables in German *bierstuben*, which displayed a similar open grain. Yet it is known that Carolina pine was used as a cabinet wood in Pennsylvania.

But is this table inevitably of German extraction? Assuredly there is nothing English in its suggestion. There were, however, Swiss and Swedes in Pennsylvania as well as Germans. Is such a table traceable to the influence of either of these other nationalities?

To answer these questions satisfactorily may be, indeed, quite impossible. The feat would demand not only a comprehensive knowledge of all that peasant Pennsylvania has produced in the way of furniture, but an equally wide acquaintance with the simple types evolved in those European lands which, for some generations past, have been tributary to Pennsylvania. So a great oak of query grows from the contemplation of a diminutive acorn-footed table.

The piece belongs, by the way, to Mr. and Mrs. William L. Ledwith of Philadelphia, who find their possession a source of delighted but puzzled interest to themselves and to their friends alike. Certainly it is worthy of a more exact and discriminating consideration than available analogues for purposes of comparison make possible, at least for the present.

Physionotrace Profiles

By ANDRÉ CHAMSON

Translated by Elinor Merrell

TOWARD the close of the eighteenth century many attempts were made to discover a way of producing portraits, either by a physio-chemical or by a mechanical process to take the place of the clumsy and often inaccurate hand of the artist.

One of those who looked for a physio-chemical process was Daguerre; and, though his results, as shown in the daguerreotype, are far from perfect, they did open the way to photographic discoveries.

Others tried to develop processes solely mechanical. The physionotrace, or physiortrace, is one result of their experiments. It is, in fact, a form of silhouette machine — silhouettes being in high favor during the second half of the eighteenth century, when artists of real talent, Gonord, for example, used them as a means of portraiture.

The physionotrace was invented by Gilles Louis Chrétien, son of Jean Baptiste Chrétien, a musician to the king. Gilles Louis Chrétien, at the same time engraver and musician, was born at Versailles, February 5, 1714, and built the first physionotrace in 1786. It was an apparatus which reproduced profiles mechanically. Profiles thus obtained were reduced to small dimensions, finished by a draftsman, and then engraved by Chrétien on a copper plate. Prints were then taken from the copper plate in the ordinary way.

Chrétien used this process first at Versailles; but, in 1788, he established himself in Paris and took Quenedey as an apprentice. In the following year Quenedey left his master and started using the process on his own account. Chrétien protested against this injustice in the *Journal de Paris*, but the experience did not hinder him from taking other apprentices: first, one named Foucquet, then another, Fournier. Chrétien died in 1811, almost a centenarian. A certain Bouchardy pretended to be his successor.

In reality, however, it was Quenedey who carried on the inventor's work. This rather unscrupulous associate gave proof of real talent; indeed, he even perfected the process which he had appropriated.

Quenedey was born in Riceys le Haut, in the department of Aube, September 12, 1756. He operated the physionotrace in Paris during the period of the Revolution, and later practiced in Brussels, Ghent and Hamburg.

He returned to Paris in 1810, and continued making portraits with his apparatus. He died in Paris in 1830. It is to him that we owe the most important production of portraits made from the physionotrace.

After Chrétien, the same process was used by another Frenchman, Charles Balthazar Julien Fevret de St. Memin.* This young nobleman, born in Dijon, March 12, 1770, was an officer in the regiment of the Gardes Françaises when the Revolution broke out. The regiment was disbanded August 3, 1789, and, like most French noblemen of the time, Charles de St. Memin went abroad. First he served in the Armée des Princes; later he began to travel. As his mother was a native of Santo Domingo, he felt drawn to America. Accordingly, after traveling in Holland and Portugal, he went to Canada with his family rather than to Santo Domingo where echoes of the Revolution were being heard.

After staying in Quebec and Montreal for a time, St. Memin went to New York, where he settled. It was here that he conceived the idea of using the physionotrace, the principles of which he must have learned in Paris. He also went to Philadelphia and to Washington, where he made portraits of the political leaders. About nine hundred of his engravings are in existence, eight hundred and eighty-two of them being portraits.

In 1810, St. Memin went back to France. Then, after another trip to America, he settled definitely in Dijon. He was made Curator of the Musées de la Ville and died in 1852†.

It is not an easy task to explain the principles on which the physionotrace was based, nor yet the manner in which the apparatus worked, for little is really known about it, and no definite conclusions have been reached as to precisely what it was. In 1876 the question was brought up in *L'Intermédiaire des Chercheurs et des Curieux*. Here it was stated that the physionotrace was a "movable glass mounted on a copper rod." Placed before a dark

*An informing article concerning St. Memin appears in *House and Garden* for November, 1924. — Ed.

†The St. Memin method of portraiture, while perhaps similar to that utilized by Quenedey, appears to have been essentially pantographic. St. Memin made first a virtually life-size profile of his subject. From this original, engraved reductions were made with the aid of the pantograph. Peale, in Philadelphia, was on friendly terms with St. Memin. Perhaps he owed his invention of a silhouette machine to the physionotrace. — Ed.



Fig. 1 — A PENCIL PROFILE

This sketch may or may not offer a clue to the method or the physionotrace. It is a pencil outline on very thin paper, and carries the legend, likewise in pencil, *Dess. par Quenedey . . . physionotrace*. The inscription below, partly illegible, seems to indicate a portrait of Jacques Guillaume Legrand.

This and the other text illustrations are from the translator's collection. The profiles in the Frontispiece are owned by the Editor.

chamber, the apparatus reproduced on unpolished glass the features of a person posed in profile. A few days later, however, this journal contained an objection to this explanation on the ground that it is impossible to draw lines on rough glass. Hence the critic concluded that the physionotrace must be based on the same principles as the silhouette machine.*

But this explanation soon seemed inadequate. In 1892 investigation was again undertaken by *La Curiosité Universelle*. Amboise, Tardieu and J. Cochon made a thorough study. They recalled the fact that nearly all the information about the physionotrace had come from *L'Histoire de L'Art pendant la Révolution* whose information came from Quenedey's own daughter. "It is," says this work, "the ingenious combination of two parallelograms. Their purpose is to hold the rod to which the objective is attached in such a way that the objective always remains in the same plane." It will readily be admitted that this is far from clear, or at least far from complete.

Many other attempts have been made to explain the physionotrace. According to certain writers, it was a simple frame which held a great number of metallic threads that moved between two grooves. This frame was held up to the sitter and the ends of the metallic threads adjusted until they touched the profile at every point.

Others believe the physionotrace to have been an instrument like the optical instrument known as a megascope, with which draftsmen and engravers reduce the size of a drawing to whatever dimensions they may wish.

The following definition of the physionotrace is given in *Le Dictionnaire des Beaux-Arts* by A. L. Millin, 1806: "The physionotrace is a pantograph placed vertically, plus a movable sight attached to a horizontal thread whereby the point of vision may be regulated at will."

Finally, to put an end to this long series of contradictory explanations, it would appear that the physionotrace may be considered in the following way: as an apparatus against which the model is placed, side view, between a bright light — with a reflector — and a screen. The screen receives the silhouette reversed and decreased in size by means of a lens. The profile is again reversed by engraving on a copper plate. The shading is done from the life, and the coloring is done by hand.

So the matter seems to stand. The physionotrace was probably something like the device described, but it doubtless admitted of certain improvements in detail

*The notion that drawings could not be made on ground glass is absurd. Landscape drawing with the aid of a kind of camera (*camera obscura*), which projected a scene on a piece of horizontal glass with sufficient clarity to enable the tracing of its outlines on thin paper placed over the glass, was commonly practiced before the era of photography. The *camera lucida* apparently projected the view directly on white paper. The same method may well enough have been employed in portraiture. Its application would perhaps explain the somewhat tenuous outline of Figure 3. — Ed.

which this description does not account for. Quenedey, speaking of the physionotrace in one of his letters, says, "It is natural enough to think that in all the arts practice makes perfect, and that is what I find in my daily work with the physionotrace."

In this uncertainty we may only keenly regret that not a single apparatus has been preserved. One was placed in the Conservatoire des Arts et Métiers de Paris in 1812, but it has been lost. In recent years the Curator has searched for it in vain among his collections.

If we do not possess a single apparatus, at least we have a great many engravings made from the physionotrace.

In fact, a catalogue of the portraits made by Quenedey exists, published through the kindness of Monsieur Albert Christophe. Just four copies were printed. The original manuscript and copy number three were given to the Bibliothèque de la Ville de Paris by Monsieur Christophe and they are kept in Réserve 168.

When you are in Paris, if it should strike your fancy to go to the old *hotel* in the rue de Sévigné, you will surely arouse the curiosity of the librarian, who is quite unaccustomed to see anyone interested in this

rare document, which is unknown to the public in general.

An introduction to the catalogue gives some information about the work of Quenedey and the fate which was reserved for him. Though the medallion portraits that he made with the physionotrace are very numerous, there are in existence, at the present time, only three nearly complete collections. The majority of these medallions were family keepsakes never offered for sale. Each individual retained the copper plate as well as the engravings from it.

When Quenedey died, Vignères, a print dealer, bought from the artist's family all the engravings and copper plates which remained in their possession. He also acquired the catalogue of Quenedey's works arranged by Quenedey himself.

When the print dealer died, Monsieur Albert Christophe bought the catalogue, as well as the most beautiful collection of physionotrace profiles in existence. This collection contains not less than three thousand portraits. The two other important collections are — one in the Bibliothèque de la Ville de Paris, the other in the Bibliothèque Nationale. Of these, one contains about one thousand two hundred portraits; the other, one thousand four hundred.

In Quenedey's catalogue we find the names of the persons who sat for him. These names are divided into groups of one hundred each, indexed alphabetically. We also find in this catalogue notes that have to do with appointments for posing. Quenedey's spelling, though not always perfect, has been respected in this publication.

It remains to say a word or two of the artistic quality of the physionotrace portraits. It is hardly necessary to stress their evident historical value, for one can find among them

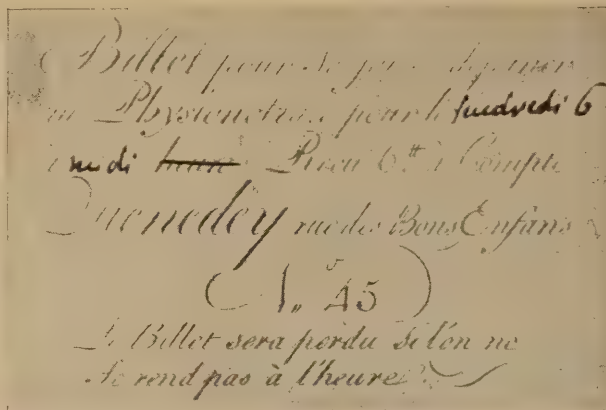


Fig. 2 — TICKET FOR A PHYSIONOTRACE SITTING
A facsimile reproduction.

the profiles of the majority of the important people of the period of the Revolution and of the Empire.

Portraits made from the physionotrace are usually profiles, though there are extremely rare exceptions taken front view. These portraits are framed in a circle, some two and one-half to three inches in diameter. The backgrounds are usually white or slightly shaded. The general effect is that of a wash drawing done with India ink, or of an engraving. A certain number of physionotrace portraits were colored with extreme delicacy by Quenedey himself, who at one time was a miniature painter.

As already stated, most of them appear in circular medallions; the ovals and squares are less frequent. An inscription in microscopic letters following the outline of the medallion gives the name of the artist, his address and, occasionally, the date. Some delightful portraits of

children occur, but the majority of the representations are of men with their pigtails and frills, and of women with the elaborate coiffures and costumes of the late eighteenth and early nineteenth centuries.

So much for the outward aspect of the portraits made from the physionotrace. But what is really their essential character is their fineness—the delicacy with which they were made. It is this quality which gives them their claim to artistic merit; because of it, connoisseurs and collectors are proud to have several examples in their collections.

Portraits made from the physionotrace were, in their day, very popular. They were not so expensive as portraits made by painters, and they had the added attraction of novelty. In the Salon of 1793, one hundred such likenesses were exhibited with great success. In the Salon of 1804 twenty-five frames were shown, each with fifty portraits. Since then, the physionotrace has lost the attraction of novelty; but, in recompense, it has acquired historic interest and, as well, a truly artistic recognition.



Fig. 3 (right) — THE MINIATURIST (1812)
A German engraving by Bock after an original by A. Gabler, probably Ambrosius Gabler, the well-known miniaturist of his day. The engraving is interesting chiefly as an indication of that widespread desire for inexpensive portraits which led to the search for mechanical aids in the producing of correct likenesses.

A Miniature and Two Silhouettes



MRS. BOLTON has pointed out that what Peale did for Philadelphia, William Bache did for New England.*

Just as Peale stamped his works with the words *Museum* or *Peale's Museum*, so Bache marked his *Bache's Patent*. Among the choicest of his signed profiles of Salem folk is a pair representing Nathan Robinson and his wife Eunice. The profiles are cut through white paper and are embellished with elaborate pencilings. They probably date from 1802.

*Ethel S. Bolton, *Wax Portraits and Silhouettes*, Boston, 1915, p. 39.

It is interesting to compare the bold profile of Nathan Robinson as rendered by Bache with a delicate delineation on ivory of the same man painted by an unknown artist. The two portraits seem quite different in their delineation of character—the miniature, thoughtful, idyllic, refined almost to the point of fragility; the silhouette, brisk, vigorous and debonair. Which represents the true Nathan Robinson we do not know. The silhouette and the miniature belong to Mrs. R. H. Oveson of Southborough, Massachusetts.

English and Dutch Furniture Compared, III.

By R. W. SYMONDS

(Continued from the February number of ANTIQUES)

AS late as the middle of the eighteenth century, the Dutch continued to produce cabinets supported on turned legs connected by stretchers. The English designers, on the contrary, ceased to support their cabinets on turned legs with stretchers at the beginning of the same century.

The use of cheese, or ball, feet as a support for cabinets, chests of drawers or bureaus, is typically Dutch. The English seldom employed this form of support after 1715, replacing it with the plain bracket foot. The Dutch continued to use the cheese foot, as in the case of stands with turned legs, up to the middle of the eighteenth century.

Another tendency of Dutch designers was to splay the ends of cabinets (*Fig. 14*),* whereas the English invariably arranged the sides of their pieces at right angles to the front.



Fig. 15—ENGLISH DRAWER (late seventeenth century)

Dovetailing is large and somewhat coarse. Dovetails of the sides completely penetrate the front but are covered by the veneer.

VENEERED WALNUT AND MARQUETRY PIECES WORKMANSHIP AND CONSTRUCTION

Dovetailing

One of the chief points of difference between the English and Dutch methods in case work is to be found in the construction of drawers. Where the drawers of a cabinet are accessible for thorough examination, they will often afford more evidence bearing on the provenance of the piece than can be obtained from the carcase itself. And here the

methods of dovetailing the drawers offer an important index. English drawer dovetailing did not vary between 1660 and 1690. It was sound work with rather large and coarse pin pieces, like those illustrated in Figure 15. In this early dovetailing, *the end grain of both drawer front and side are exposed, but the end grain of the drawer sides is covered by the veneer on the drawer front.*

Between 1690 and 1700, English cabinetmakers replaced this type of dovetailing with another, known as *lapped* or *stopped* dovetailing. In this, the dovetail of the side does not penetrate the drawer front, *as a lap is left upon the pin piece.* This latter method, shown in Figure 16, was employed by English cabinetmakers throughout the eighteenth century. In the early part of the century the workmanship was coarse, but it gradually became more refined, the number of dovetails increasing as the workmanship improved.

The Dutch, however, continued to use the "through" type of dovetailing long after the English had abandoned it. *Often they eliminated dovetailing altogether, nailing the sides of the drawers to the drawer front (Fig. 17).* When they adopted the stopped dovetailing—much later in the eighteenth century—it was coarser in workmanship than the English, and displayed a finish less finely executed.

A typical Dutch feature is that of hanging the drawers on runners attached to the carcase, the runners sliding in grooves cut in the drawer sides, as seen in Figure 17.

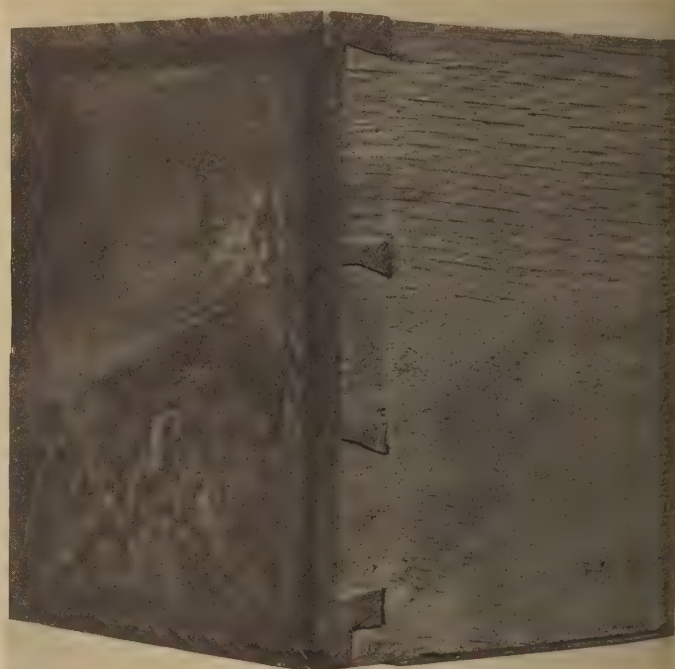


Fig. 16—ENGLISH DRAWER (c. 1700)

From the beginning of the eighteenth century, English drawers are finely dovetailed, and the dovetails of the sides do not penetrate the front.

*Figure 14 appears in the second part of this article, published in February.



Fig. 17—DUTCH DRAWER

The characteristic grooved runner is shown, together with the frequent Dutch device of nailing the sides of drawers to the fronts.

This early contrivance of runners in an English walnut example is very exceptional. When found, it usually denotes a piece of country make; whereas in Dutch furniture it is a comparatively common feature.

Another salient difference between the construction of English walnut furniture and that of the Dutch is the fact that dust boards between the drawers were never provided in the Dutch pieces, whereas all English pieces of the walnut period are found with these boards forming part of the carcass work.

Throughout the *early part* of the walnut period, the English constructed their carcasses of deal,* and their drawer linings of oak; but their drawer fronts were of deal, like the carcasses. English pieces of the *second half* of the walnut period will sometimes be found, however, with oak carcasses. In furniture of this latter half, the fronts of drawers, as well as the linings, are usually made either of oak or of walnut.

In Dutch furniture contemporary with the English walnut period, the majority of carcasses are of oak throughout, including drawer fronts and linings. Beech was, however, often introduced for the thicker or more solid parts of carcass work, such as the canted corners of a chest or the swell of a bombe front.

In this respect, English pieces with carcasses of soft wood resemble contemporary French and Flemish furniture in which the carcasses were of deal. Another similarity between French and Flemish furniture and that of England lay in the use of dust boards.

Metal Work

There are one or two points of interest concerning the metal fittings of Dutch and English furniture. For the floors of their walnut cupboards and cabinets the Dutch always used the hinge known as the *center hinge*. With this type of hinge the door swung on a pivot formed by pins fastened to its top and bottom edges. The English copied this center hinge until about 1725, after which date they reverted to the use of the *butt hinge*. Many pieces of

*Deal is quite similar to American pine.

walnut furniture originally fitted with center hinges have had the doors since hung with butt hinges, the presence of which today does not inevitably indicate that a piece is of English origin. Careful scrutiny of the top and bottom of a door will reveal whether it was previously fitted with center hinges.

The shape of the drawer locks may also be useful in determining the provenance of a piece. Both English and Dutch locks were rectangular in shape, but, when the Dutch copied the French commode, they fitted to it the type of tall, oblong lock which is found on all French furniture of the seventeenth and eighteenth centuries. This latter type of lock was never used on English furniture of the walnut period. The cabinetmakers of Flanders also followed the French in the use of the long lock, and any pieces with such a lock (Fig. 18) may be definitely ascribed to a foreign source.

Painted Interiors

The practice of painting the interiors of cabinets and cupboards, instead of leaving the natural surface of the wood, is another matter in which Dutch methods differed from the English. Whether this painting was done when the piece was made, or whether the Dutch housewife subsequently decorated the interiors of her furniture cannot now be proved. *It is very exceptional, however, to find a genuine English period cabinet or cupboard treated in this manner, although spurious specimens with painted interiors abound*, it being extremely easy for the faker to make a painted surface look old, whereas it is correspondingly difficult for him to give an antique appearance to an unpolished wood surface. It may be noted here that an old Dutch piece with a painted interior may have not two or three but as many as ten or fifteen coats of paint, each usually of a different color. This paint will also be very hard, on account of its age. On the other hand, the faked example will have, at the most, but three or four coats, and the paint will be comparatively soft.

Veneering

An important difference between English and Dutch walnut furniture is discernible in the fact that the English made all their moldings of cross-banded walnut, whereas the Dutch, in many cases, made them out of the solid, either in walnut or in fruitwood; and they sometimes ebonzied them in a manner similar to



Fig. 18—CONTINENTAL DRAWER LOCK

French and Flemish locks are of oblong form instead of square, after the English fashion.



Fig. 19—DUTCH CABINET ON STAND (*late seventeenth century*)
Decorated with oyster-shell marquetry of geometrical design.

French practice. The English made an exception to the use of cross-banded moldings in their long clock cases, many of which have moldings of fruitwood, ebonized after the Dutch and French practice. Numbers of such long clock cases are extant, especially marquetry specimens.

Among other differences, the Dutch were more sparing in their use of feather-banded edging than the English, and often employed inlaid lines of boxwood in its place. A distinctive feature of Dutch workmanship is the absence of the edging running right through, instead of with the edging of the return side butting against it. This

method was also adopted by the Dutch in the case of small moldings.

The floral type of marquetry found on furniture of English make at this period seems to have been derived rather from the contemporary furniture of the southern or Flemish part of the Netherlands than from the Dutch or northern provinces, in which, to judge from the specimens surviving today, the chief characteristic is the skill shown in the employment of marquetry for decorative effect, as shown in Figure 19.

The marquetry work of the Flemings more closely

resembles that of the French, just as their practice of constructing carcasses in soft wood follows that of France rather than that of Holland proper. There is no noticeable difference between the Flemish marquetry and that found on English furniture of the seventeenth century, although the Flemings were perhaps more given to the use of ivory and various stained woods than the English, obtaining in this way more color in their work. They also heightened the color contrast by staining the wood of the background to "throw up" the pattern. It appears doubtful whether marquetry was ever largely employed for the decoration of furniture in the northern provinces of the Netherlands in the seventeenth century.

Late Marquetry Additions

In this connection it is important to note that a large proportion of the Dutch eighteenth century walnut furniture decorated with marquetry only received this decoration during the early part of the nineteenth century. A great many chairs, cabinets and tables found today with a coarse type of bird and floral marquetry were originally made as plain veneered specimens. The later application appears to have been due to a craze in Holland, somewhere about 1830 to 1850, for decorating plain pieces by the addition of marquetry. This was effected by chopping out the veneer and letting in the marquetry pattern, following the method of the crude marquetry work of the sixteenth century, where the inlay was let into the solid wood. This introduced marquetry work was applied not only to plain walnut pieces, but also to oak, mahogany and satinwood examples.

This nineteenth century work can always be recognised by its coarseness of execution, for each flower and leaf is distinct and does not entwine with others as in the case of the seventeenth century work, when the marquetry was cut in layers of veneer, which were afterwards fitted into each other and applied to the carcass. An example of a piece decorated with marquetry in the late manner is shown in Figure 20.

Such work is often very slovenly, the marquetry pattern

being introduced with small regard to bandings or edgings. Often it is found implanted in veneers of burr, or finely figured walnut which were decorations in themselves, and which would never have been used on surfaces intended

to be decorated with floral marquetry, where, of course, the design almost entirely hides the background. But for this vandalism of the last century, there would be many more plain and tasteful pieces of eighteenth century Dutch walnut furniture in existence today.

Decline of Dutch Furniture

Up to about 1690, the quality of workmanship in English veneered walnut and marquetry furniture resembled that of the walnut period. By this time it had reached a remarkably high degree of excellence; in fact, English furniture dating from 1730-1750

has never been equaled in the attribute of fine workmanship — with the possible exception of the elaborately inlaid satinwood examples of the latter half of the eighteenth century.

Dutch furniture, on the other hand, steadily declined in quality after 1690. The bad quality of the later Dutch furniture is not so clearly revealed in the exterior of any example as it is in the carcass, or the concealed parts. The Dutch cabinetmakers appear to have taken pains over the outer surfaces of their pieces, but to have entirely neglected good workmanship within. Carcasses and drawers, especially in Flemish work, were roughly executed, made of inferior timber, and show no signs of any care spent on their construction. The carcasses and drawers of the majority of English pieces, on the contrary, exhibit the same fine workmanship and painstaking care both within and without.

One reason for the improved quality of English furniture in the early decades of the eighteenth century may have been the advent of the Huguenot refugees. The quality of French cabinetmaking in the late seventeenth century was superior to that of either the Dutch or the English, and the hard working and highly skilled French craftsmen may well have had a salutary influence. The one drawback of this hypothesis is that Huguenot refugees



Fig. 20 — DUTCH WALNUT TABLE (eighteenth century)

Inlay applied in the nineteenth century with resultant detriment to the piece.



Fig. 21 — FLEMISH CABINET ON STAND (late seventeenth century)
Decorated with bird and flower marquetry.

were mixing with Dutch craftsmen in Holland in the same way that their brothers were mingling with the native craftsmen of England. That being the case, why the decline of Dutch furniture and the improvement of the English product?

But whether English or Dutch in origin, genuine examples of walnut furniture from the late seventeenth century and the early eighteenth are rare. Reproductions are, on the other hand, plentiful. This topic, however, I have discussed in my book *Old English Walnut & Lacquer Furniture*.

The Weapons of the Philippine Islands, I.

By FREDERIC WADE HITCHINGS, M. D.*

Except as noted, illustrations are from the author's collection.

TO the lover of artistic things, as well as to the collector, the weapons of the peoples of the southern Pacific have long been peculiarly fascinating. In

former times sea captains brought many of them back to this country, while, more recently, especially with increased facilities for travel and the coming of the Philippines into our possession, almost every army officer, enlisted man and tourist who has visited the Islands has returned with one or more specimens in his luggage. These weapons are represented in every museum in the country, the collections in the United States National Museum in Washington, the Field Museum in Chicago, and the Peabody Museum in Salem being among the most noteworthy.

When a standard dictionary, incidentally in very loose English defines a kris as a "dagger used by the Malays having a serpentine blade," and an encyclopedia is almost equally inaccurate, it becomes evident that more exact information should be available to those who may be interested. Unfortunately, exact information is difficult to obtain. The literature of the subject is scant, and frequently misleading. First-hand observations consist of many isolated facts which must be cautiously sifted before conclusions may be reached. Men who have spent years in the Islands have often neither seen nor heard of weapons that are undoubtedly Filipino.

Human progress has always been marked by changes in customs as well as in material objects, such as habitations and dress. Along with other material objects, types of weapons have been developed which are characteristic of their makers, but, as men have sought new abodes, they have taken their weapons with them. As a result it is difficult to determine just where weapons which have come to be associated with different countries have originated. For example, what proved to be a Kabyle knife from northern Africa was given to the writer as being an unusual type of Filipino knife, since it had a history of being in the Islands for over one hundred years.

In the Philippines, the kris, the barong and the campilan were first imported in the course of Malay migrations, while more primitive, non-metallic weapons were truly Filipino. All the types to be described in this article may now, however, be considered as native to the Islands, if only from the fact that they have long been in use there. As regards the illustrations it may be said that all the specimens depicted are known to have come from the Philippines, and that, unless statements are made to the contrary, the originals are in the writer's collection.

It is generally agreed that the iron industry was not native to the Philippines. At first, manufactured articles were imported from

other regions of Malaysia. Later, raw material and the various processes of working it were introduced, but mining and smelting were not understood. Even today foreign-made wagon springs are in considerable demand, since the shape of the leaves and the good quality of the steel adapt them to being wrought into swords and knives.

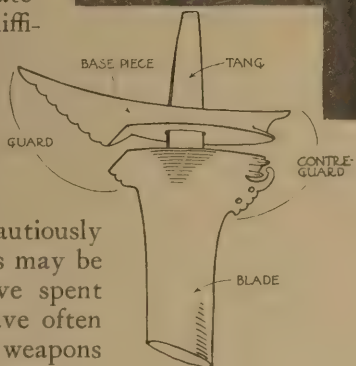


Fig. 1 — A DISSECTED KRIS

The extreme base of the blade, the *base-piece* (c), while essentially part of the blade-proper (b), is always a separate piece, the tang (d) passing through an aperture in its center before it enters the handle (e). This is the one feature by which the kris sword or dagger differs from all other swords or daggers.

Diagram drawn by E. A. Ruggles.

*Grateful acknowledgment is made as follows for permission to use certain specimens for purposes of illustration:

To The Cleveland Museum of Art for Figures 2b, 3c, 4, 7a, b, c and e, and others subsequently to be acknowledged.

To Theodore Hamilton for Figure 3d.

The photographs are the work of E. A. Ruggles, Cleveland Museum of Art Studio. — F. W. H.

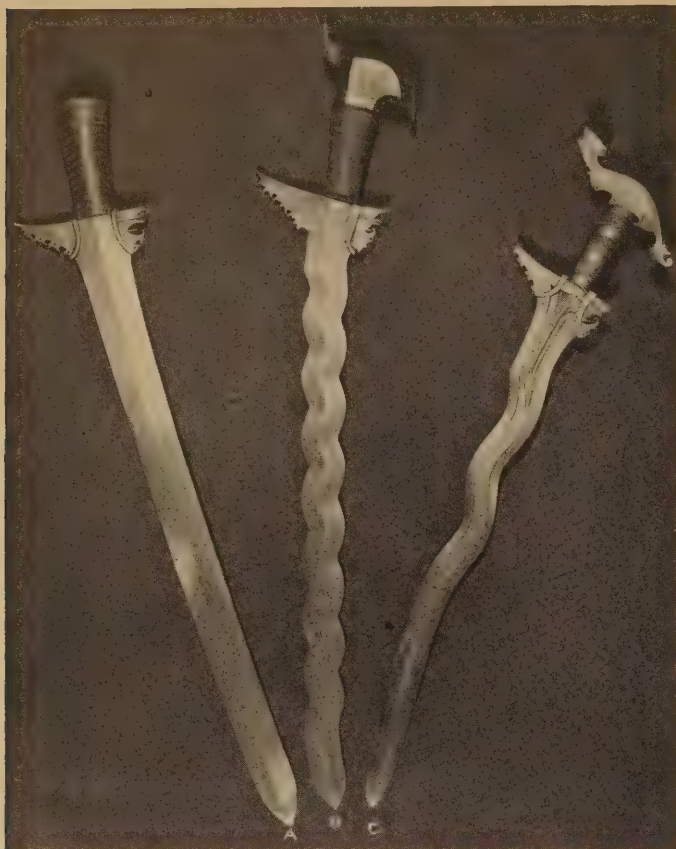


Fig. 2 — THE THREE TYPES OF KRIS BLADES

Straight edges (a); waved edges (b); partly straight and partly waved, half-and-half (c).

THE KRIS

Coming to the individual types of weapons, the first to be considered is the most characteristic of all Malaysian, and also all Filipino, weapons — the kris. *Kris*, itself, is a Malay word, and preferable to the Anglicized *creese*. It is much more than a "dagger having a serpentine blade," as will be shown. Statements made are based on the study of several hundred specimens. The best krises made in the Islands are the handiwork of the Moros of Mindanao.

Technical Description

The typical kris is a double-edged weapon of either sword or dagger length; in the swords the edges are essentially parallel (*Cover*). The blade is markedly widened on one side of the base by a part which projects at an angle of about seventy-two degrees from the blade proper to form a guard. The other side of the base is also widened, but to a much less degree, to form what has been called, for the sake of convenience, the *contre-guard*.

The extreme base of the blade, the *base-piece* (Fig. 1 c), while essentially part of the blade proper (see diagram, Fig. 1),

is always a separate piece, the tang (Fig. 1 d) passing through an aperture in its center before it enters the handle (Fig. 1 e). This is the one feature by which the kris sword or dagger differs from all other swords and daggers. Often the base-piece is so accurately fitted to the blade proper that, without careful inspection, it is impossible to detect that it is not actually part of the latter.

The blade as a whole is held firmly attached to the handle by one or two metal, or part metal and part leather, straps, which pass around the guard or contre-guard, or both, and thence up under the winding of the handle (Fig. 1 a). Even if the tang were loose in the handle this ingenious arrangement would prevent the blade from slipping out.

The blade proper occurs in one of three types, viz., (1) with approximately straight edges; (2) with waved edges; (3) with partly straight and partly waved edges, *half-and-half* (Fig. 2). The waved blades show many variations of depth of wave, but one side always has one more wave than the other. In other words, the waves are never directly opposite each other; hence the so-called serpentine effect.

In all three types of blade, if a straight line is drawn so as to conform to the median line of the handle and is then prolonged, it will be found to fall quite a distance outside of the median line of the blade. Therefore, even the *straight* krises are straight in *edge* rather than in *axis*, the axis being curved so as to conform nearly to an arc of a large circle. When the kris is held as it should be, with the guard up, the way in which this arrangement lends itself to striking a drawing blow can readily be understood.

The guard and contre-guard are characteristically pierced and notched. The notches in the guard might well serve to catch the edge of an adversary's blade and thus to



Fig. 3 — THE FOUR PRINCIPAL TYPES OF KRIS POMMELS

Crutch-shaped (a and c); cockatoo (b); hexagonal (d); flat (e). Pommels a, b, c and d are made of ivory, while e is made of ebony with a silver ferrule around it.



Fig. 4—A GROUP OF KRIS SCABBARDS

Kris scabbards, usually made of wood, are often ornamental in design.

disarm him. The contre-guard represents the highly conventionalized jaws and fangs of a serpent. In certain Javanese kris daggers, inlaid with gold, all the details of a serpent are shown, the body being formed by the sinuous blade.

Kris Pommels

Much artistic feeling is shown in the more elaborate kris pommels or knobs. The four common types of pommel found, the *crutch-shaped*, *cockatoo*, *hexagonal* and *flat*, are illustrated in Figure 3.

Quality of Steel and Effectiveness

The steel of which kris blades are made seems to be excellent. One blade, shown in the Cover illustration, was pierced by a bullet from a Krag rifle in the hands of one of our soldiers. The side of entrance was forced into a funnel-shaped depression of considerable width and depth; a hole somewhat larger than the bullet appears at the side of exit. At the level of the bullet's impact, the blade was originally bent at a right angle. Without doubt, an inferior quality of steel would have been shattered, but this blade indicated its temper when, in addition to having withstood the original injury, it was not broken when placed on the floor and stamped on in straightening.

There are numerous instances on record of the terrible wounds which kris swords are capable of inflicting; a drawing cut from the waved type being particularly efficient. Army officers have told me of seeing men who had been not merely decapitated, but had even had the head and one shoulder severed from the body by a single blow from a kris. Others have related instances in which the victim was split completely through from shoulder girdle to pelvis. Such uses of a sword almost equal the Japanese ideal of being

able to cut a man in two so adroitly that the halves may take several steps before what has happened is realized!

Kris Daggers

The kris dagger differs from the kris sword mainly in being shorter, and in usually having no straps. There are many Filipino daggers (Fig. 5) with unwaved, waved and half-and-half blades, but they do not conform to the true kris inasmuch as they do not have the base-piece. In contradistinction to these, in the typical Javanese daggers, as well as in those from other parts of Malaysia, the base-piece is present, so that the latter should be regarded as being true kris (Fig. 6).

The Base-Piece Typical

It is again emphasized that, if judgment is to be based on actual facts, the peculiar feature of the kris is the *base-piece*. How or why this device originated I have been unable to learn. From the standpoint of manufacture, with primitive tools in the hands of the native armorer, there are arguments both for and against it.

THE BARONG

The barong is said to have originated with the Moros. It is a single-edged weapon with a leaf-shaped blade (Fig. 7).

Technical Description

The blade is considerably shorter than that of the kris, averaging from fourteen to sixteen inches in length as against the twenty to twenty-three inches of the latter, and it is much heavier and broader in proportion to its length than the kris blade. It is flat-ground from back to edge, neither side being beveled, except in rare instances.

The handle, which never has a guard, is formed by a bottom ferrule which is usually made of silver, and which extends half way to the top of the grip over wood, which, in turn, extends above the top of the ferrule to form the rest of the handle. The upper part of the handle

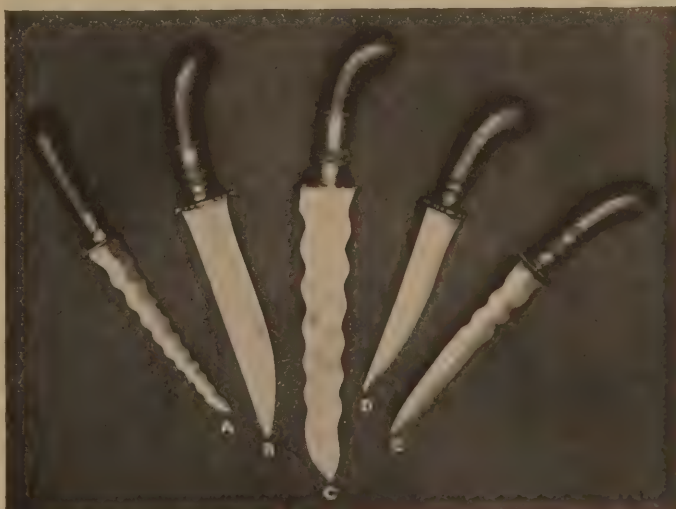


Fig. 5—A GROUP OF FILIPINO DAGGERS

There are many Filipino daggers with blades which are unwaved (b, d), waved (a, c), and half-and-half (e) as in the kris swords, but they do not conform to the true kris inasmuch as they do not have the base-piece. See Figure 6.

forms a pommel which is more or less like the crutch-shaped type of kris pommel.

In the illustration (Fig. 7) the four unusually fine specimens from the collection of the Cleveland Museum of Art (a,b,c,e) express the highest development of the barong. The use of ebony with ivory inlays, and of ivory alone, as well as the treatment of the silver ferrules, is particularly effective artistically.

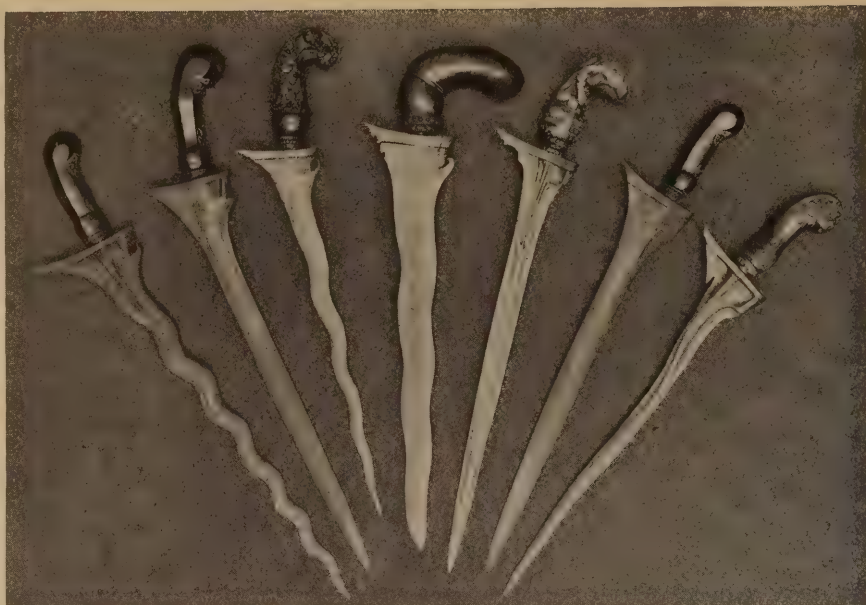


Fig. 6—A GROUP OF KRIS DAGGERS, MOSTLY JAVANESE

In the typical Javanese daggers the base-piece is present, so that they should be classed as true krises. See Figure 5.

So much for the kris and the barong, single-handed weapons. In a subsequent article we shall discuss the campilan, the only two-handed sword used in the Islands; the bolo, which is a specific weapon, and not, as many suppose, any one of a dozen different forms of knife; and those gentle devices known as head-axes, which aid the ambitious warrior in gathering trophies to prove his prowess in conflict.



Fig. 7—A GROUP OF MORO BARONGS

The barong is said to have originated with the Moros. It is a single-edged weapon with a leaf-shaped blade.



Fig. 8—A GROUP OF BARONG SCABBARDS

The barong scabbards, like the kris scabbards, are made of wood, often quite beautifully carved.

(To be concluded in a subsequent issue)



Fig. 1—TANKARD BY PHILIP SYNG

Body with slightly rounded bottom, splayed molded base, molded band on body and molded lip. Slightly extended rim, stepped and domed cover, scroll purchase, molded body drop, double scroll handle. Engraved with coat of arms of Wallace family. Inscribed on bottom *Given to S. B. Collett, 1837. Marked P. S. Roman capitals in rectangle. Height 9".*

*Owned by Francis P. Garvan.
Catalogue number 213.**

Fig. 2—SALT BY PHILIP SYNG

Round, on three-stepped spade feet. Marked *P. S.* in rectangle twice on bottom with leaf of so-called Philadelphia hall mark between. Diameter at rim $2\frac{3}{8}$ ".

*Owned by Mr. and Mrs. L. V. Lockwood.
Catalogue number 215.*

Fig. 3—COFFEE POT BY JOSEPH AND NATHANIEL

RICHARDSON

Rounded bottom to elongated body, on splayed base with nulling. Goose-neck spout with raised beading and foliation. Nulled on rim of domed cover surmounted by ornamented finial. Double scroll wooden handle, silver sockets. Engraved with coat of arms. Marked on bottom *I. N. R.* with pellet between *I.* and *N.*, and *N.* and *R.* joined. Height 12".

*Owned by Mr. and Mrs. L. V. Lockwood.
Catalogue number 208.*

Some Significant Silver

By W. L. HARRIS†

WITHIN the last twenty years several important exhibitions of American silver have been held — at the Boston Museum of Fine Arts, the Metropolitan Museum of Art, the Cleveland Museum of Art and, more recently (December 5, 1925–January 3, 1926), at the National Museum in Washington. This last finds special significance, perhaps, in the fact that it has brought to view a number of examples of the work of the early silversmiths of Philadelphia and cities further to the south as well as of the already well-known men of New York and New England.

To be exact, there was a total of twenty exhibits representing the work of thirteen different Philadelphia craftsmen, and nine exhibits representing the work of eight craftsmen of cities to the southward. These numbers, both of exhibits and of craftsmen, were far surpassed by representatives from New York and New England, yet

the southern showing was a brave one, and is well worth a few moments of special consideration here, particularly in view of the opportunity which it offers for determining the extent to which the silver of the southern Colonies is to be differentiated from that of the sister settlements to the north.

In this connection the first point to be noted is that none of the Pennsylvania and Maryland silver which was shown antedates the mid-eighteenth century. New York and New England produced considerable quantities of fine silver before that period. But Philadelphia was really in full bloom not until after 1760.

The earliest of Philadelphia silversmiths to be represented in the National Museum display, accordingly, is Philip Syng the elder, who died in 1789. Syng, like many another of the early silversmiths of the Colonies, was a man of parts, who helped lay the foundations of industrial Philadelphia. His fine tankard illustrated and described in Figure 1 will bear comparison with any of the tankards made in New England or New York, localities whose sturdy thirsts evoked many a noble silver vessel. Syng's capacious salt (Fig. 2) shows similarly characteristic purity of line and vigor of workmanship.

The various Richardsons were well represented. It is worth while to compare the coffee pot of Joseph and

*In all of these illustrations the official catalogue numbers are given, together with the catalogue descriptions substantially as they occur. The dates, suggested by *ANTIQUES*, are purely conjectural, but are based on those of marked analogues. — Ed.

†For the opportunity to secure the photographs here published very special thanks are due to the Committee on Silver of the Exhibition of Early Paintings, Miniatures and Silver held at the National Museum, to the owners of the pieces, to the Museum authorities and to A. J. Olmstead, Chief Photographer of the Smithsonian Institution. — W. L. H.



Fig. 4—COVERED SUGAR-BOWL BY JOSEPH RICHARDSON (earliest) (c. 1760)

Inverted pear-shaped body on splayed molded base, domed cover with twisted finial and gadrooned rim. Marked *I. R.* in Roman capitals in rectangle on bottom. Height $6\frac{3}{8}$ ".

Owned by Mr. and Mrs. L. V. Lockwood.

Catalogue number 205.

Nathaniel Richardson (Fig. 3), who were active in Philadelphia between 1730 and 1770, with similar work of Paul Revere, such, for example, as the pieces illustrated by

Bigelow in Figures 269 and 272 of his book.* The Richardson specimen will stand the comparison. In fact, in some respects it displays a greater refinement of line than either of the Revere analogues. Further comparison with Revere is invited by the Joseph Richardson sugar bowl (Fig. 4), a somewhat curiously pear-shaped specimen which, in outline though not in detail, suggests a Revere bowl illustrated by Bigelow in Figure 293 of his book and is assigned to the year 1761. The Joseph Richardson tobacco box displays some quite charming repoussé work in the rococo style (Fig. 5). Its elaboration, indeed, recalls the richness of design displayed in some of the Philadelphia furniture of the period.

Perhaps by another Joseph Richardson is the long, oval, melon-shaped vessel pictured in Figure 6. While catalogued as a fruit dish, it is quite as likely to have served as one of those bowls which, with a ewer of perfumed water, was passed about the table for the post-prandial rinsing of hands—a dignified but communal kind of finger bowl.

Samuel Soumain, who produced the highly refined mustard pot pictured in Figure 7, is noted by Brix as appearing in Philadelphia advertisements between 1754 and 1765.†

Perhaps by the latter date he had so fully established himself as to conclude that advertising was for him a superfluous luxury. In any case, his mustard pot may hardly be set previous to the last quarter of 1700, albeit the somewhat complicated double scroll of the handle seems in almost archaic contrast to the classic repose of the body itself.

No one, as yet, seems prepared to supply either first name or dates to the Philadelphia silversmith, Riggs. Yet

he is delightfully represented in Figures 8 and 9: in the former by two small cans or tankards; in the latter by a snug porringer with one of those unpierced handles that somehow suggest Continental rather than English influence. The style of the two cans seems to place their dates not far from the year 1760, at which time they served, perhaps, as a wedding present.

Quite similar to the Riggs cans is another by John Baily—or, as Brix has it—Bayly. It is slightly smaller than the Riggs cans and may possibly have been a baptismal gift for the Sarah whose name is engraved upon it (Fig. 10).

William Ball of Philadelphia is recorded as advertising, 1752–1782. He died in 1810. His teapot (Fig. 11), could hardly have been made much before 1780. It is representative of a type produced by shaping thin sheets of silver into oval or serrated forms so as to develop a vessel with vertical sides and a flat base. In the eighteenth century the spout of such teapots is usually straight and the lid is frequently either slightly domical or rests on a stepped member.

The dates bounding the work of A. DuBois are 1777 and 1807. He evidently came to Philadelphia from New York, where quite a number of Huguenots of that name had settled. His teapot bears a monogram, *J. M. V.*, in an engraved cartouche. DuBois used the pineapple, the symbol of hospitality, for his finial, and beaded bands as further decoration (Fig. 13).

A trifle later, perhaps, than these teapots, is the helmet-shaped, lidded jug by William Ball, which belongs in the last decade of the eighteenth century. A finely classic form it displays—and workmanship of a high order—in the neat fitting of the sinuosities of lid and lip (Fig. 12).

Until the Revolution intervened to change many a local custom, the real South imported most of its fine household furnishings from England, which

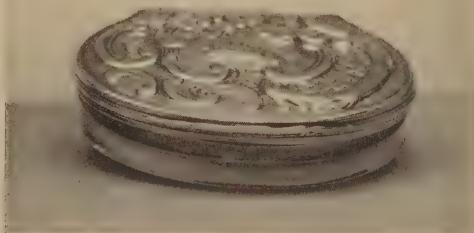


Fig. 5—TOBACCO BOX BY JOSEPH RICHARDSON (earliest) (c. 1750–60)

Shaped oval with straight hinged side. Serrated rim and double cover with repoussé decoration on outside in scrolls and fruit basket. Marked *I. R.* in rectangle with leaf below so-called Philadelphia hall mark. Length 3".

Owned by Mr. and Mrs. L. V. Lockwood.

Catalogue number 206.

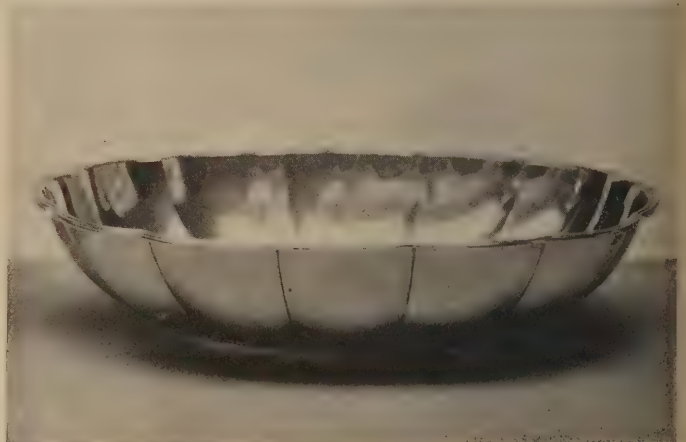


Fig. 6—FRUIT DISH BY JOSEPH RICHARDSON

Oblong. Large melon fluting. Marked *I. R.* Length $12\frac{1}{8}$ ".

Owned by Mrs. Miles White, Jr.

Catalogue number 206a.

*Francis Hill Bigelow, *Historic Silver of the Colonies and its Makers*, New York, 1917, pp. 376, 380.

†Maurice Brix, *List of Philadelphia Silversmiths and Allied Artificers*, Philadelphia, 1920, p. 97.



Fig. 7 — MUSTARD POT BY SAMUEL SOU-MAINE
Oval body, with decorative band of piercings. Cover with urn finial. Scroll handle and small strap hinge similar to those used on tankards. Bright cut and engraved festoons, and so forth, on body and border on cover. Engraved *F. S.* in monogram in medallion on side. Marked *S. S.* in rectangle on bottom. Height $3\frac{5}{8}$ ".
Owned by Mr. and Mrs. L. V. Lockwood.
Catalogue number 212.



Fig. 8 — PAIR OF CANS BY RIGGS
Bulbous bodies, splayed bases, ribbed rim, double scroll handle with acanthus leaf shoulder. Engraved *H. E. B.* in monogram. Marked *Riggs* in italics in oval on bottom. Height 5".
Owned by Mr. and Mrs. L. V. Lockwood.
Catalogue number 210.



Fig. 9 — PORRINGER BY RIGGS
Very deep, vertical rim, gadrooned rim. Engrailed holly-leaf handle with *J. T. E.* in script monogram. Marked *Riggs* in serrated rectangle twice on bottom. Diameter $4\frac{3}{8}$ ".
Owned by Mrs. Miles White, Jr.
Catalogue number 209.

was, indeed, quite as accessible as Boston or New York. Household silver was no ex-

has, for ages, been recognized as a symbol of fidelity and hospitality.

In Annapolis, J. Chalmer, who had issued the Annapolis shilling in 1783, was making household silver in 1783. His creamer (*Fig. 16*) shows the characteristic helmet form, but with a sweeping curve to the handle that suggests coming Empire forms, and with a thickening of the stem that seems to prelude the eventual omission of the pedestaled base.

Clearly of the nineteenth century is G. A. Burnett's slop bowl (*Fig. 17*), a Georgetown piece in which the exquisiteness of the Adam design, which had dominated the southern predecessors of Burnett, obviously gives way to a striving for a suggestion of power achieved by massiveness.

There is an unerring sense of balance, a perfect adjustment of scale in most of these Philadelphia and southern specimens of silver that is, perhaps, more readily sensed than analyzed. The characteristic is, however, common to all early American silver. It is the outgrowth of conditions which no longer exist. Early silver, to be sure, possesses a soft lustrousness—the result of hand work in the making—that no modern machine process can duplicate. Its color—a patina produced by years of oxidation of surfaces slowly

shaped into form—is unapproachable in the modern product.

But that is not the whole story by any means. Early silver is the creation of men who were content to work painstakingly to produce perfection in terms of a prevailing style. In so far as they departed from that style they did so consciously, carefully, and usually with a well-considered purpose—either utilitarian or artistic—



Fig. 10 — SMALL CAN BY JOHN BAILY
Bulbous lower body on splayed molded base. Molded rim, double scroll handle, acanthus leaf on shoulder. Engraved in front *Sarah* in script. Marked *I. B.* in crude capitals in oval near handle. Height $4\frac{1}{8}$ ".
Owned by Mr. and Mrs. L. V. Lockwood.
Catalogue number 200.

ception to the rule. It was, therefore, not until after 1780 that one may look for much silverware representative of Baltimore, and cities still farther to the south. The work of these communities is, for the most part, quite typical of the styles prevailing throughout the Colonies. The forms are refined and dignified, and the engraving, when it occurs, reveals always a competent hand. Of such engraving, the salver by Standish Barry (*Fig. 14*) is characteristic. Barry was, by the way, recognized as a skilled craftsman, and was engaged to engrave the plates for the first Colonial paper money.

A sugar bowl by George Aiken (*Fig. 18*) is a finely proportioned and finely wrought specimen of its kind. It is interesting to compare it with a somewhat similar bowl by Louis Buichle—which gains a somewhat special interest from the introduction of an eagle mark in connection with the maker's initials on the base (*Fig. 19*)—and with another by John Lynch (*Fig. 20*), and yet another by Littleton Holland (*Fig. 21*). All these specimens are extraordinarily similar, but each exhibits its own special refinements or peculiarities of detail, which mark the individuality of the craftsman. Without exception these pieces appear to belong within the last two decades of the eighteenth century—the period of the exquisite in classicism.

The same preoccupation with classical forms appears in the fine tureen (*Fig. 22*) and the pair of salts (*Fig. 15*) by Charles L. Boehme. Salts, it may be remarked, were viewed as not inappropriate wedding presents, since salt



Fig. 11 — TEAPOT BY WILLIAM BALL (1780-1800)

Oval on reeded base and rim. Stepped and domed cover with urn-shaped finial. Straight spout, wooden handle. Monogram *S. N.* on side. Marked *W. Ball* in capitals in shaped rectangle on base. Height 6 $\frac{5}{8}$ ".

Owned by Mrs. Miles White, Jr.

Catalogue number 202.



Fig. 12 — COVERED CREAMER BY WILLIAM BALL

Helmet shape on stem and square base. Strap handle, strap hinge and domed cover extending over spout with urn finial. Beaded bands on rim and on foot. Marked *W. Ball* (pellet between) in shaped rectangle on base. Height 7 $\frac{9}{16}$ ".

Owned by Mr. and Mrs. Breckinridge Long.

Catalogue number 201.



Fig. 13 — TEAPOT BY A. DUBOIS (1780-1800)

Oval straight sides, flat top in two stages, pineapple finial. Straight spout and wooden handle. Large beaded band on step of cover and above scribe lines on base. Engraved cartouche with monogram *J. M. Y.* Marked *A. Dubois* in capitals and lower case in rectangle twice on bottom. Height 5 $\frac{3}{8}$ ".

Owned by Mrs. Miles White, Jr.

Catalogue number 203.



Fig. 14 — SALVER BY STANDISH BARRY

Dished, molded rim, four bracket feet. Engraved border and center shield. Marked *S. B.* in shaded Roman capitals in shield four times on bottom. Diameter 9 $\frac{1}{4}$ ".

Owned by Mrs. Miles White, Jr.

Catalogue number 226.



Fig. 15 — (Description below)

Fig. 15 — PAIR SALTS BY CHARLES L. BOEHME

Boat-shaped dish. Arched strap handles. Marked *C. L. Boehme* in rectangle with clipped corners on bottom. Also *Sterling* in script in rectangle. Height 3 $\frac{3}{8}$ ".

Owned by Mrs. Miles White, Jr.

Catalogue number 227.



Fig. 17 (left) — SLOP BOWL BY G. A. BURNETT (c. 1800)

Bulbous body on knobbed stem and splayed base. Widely flaring rim bands of engraving and beading. Marked on bottom of body in shaded capitals *G. A. B.* in rectangle and *G. A. B.* also twice on bottom of body. Diameter 7 $\frac{1}{8}$ ".

Owned by Major Gist Blair.

Catalogue number 233.



Fig. 16 — CREAMER BY JAMES OR JOHN CHALMER

Squat helmet shape on thickened stem and square base. Shaped arched strap handle with beaded band as on base. Engraved monogram on side. Marked *J. C.* upside down in rectangle on base. Height 7".

Owned by Mrs. Miles White, Jr.

Catalogue number 230.



Fig. 18 — COVERED SUGAR BOWL BY GEORGE AIKEN (1780-1800)
Urn-shaped and fluted with engraved base. High cover with urn-shaped finial. Richly engraved with medallion with *F* in script. Marked *G. Aiken* in script in rectangle on base. Height $10\frac{1}{4}$ ". Owned by Mrs. Miles White, Jr. Catalogue number 225.

Fig. 19 — COVERED SUGAR BOWL BY LOUIS BUICHLE (1780-1800)
Urn-shaped on stem and square base. High cover with urn-shaped finial. Beaded bands. Engraved swags and shield-shaped medallion, *G. M. D.* Marked *L. B.* in capitals in rectangle with American eagle above four times on bottom. Height $10\frac{1}{2}$ ". Owned by Mrs. Miles White, Jr. Catalogue number 229.

Fig. 20 — COVERED SUGAR BOWL BY J. LYNCH (1780-1800)
Urn-shaped on stem and square feet. High-domed cover with urn finial. Beaded bands, engraved monogram in medallion *J. U. C.* Marked *J. Lynch* in shaded Roman capitals on base. Height $10\frac{1}{2}$ ". Owned by Mrs. Miles White, Jr. Catalogue number 231.

Fig. 21 — COVERED SUGAR BOWL BY LITTLETON HOLLAND (1780-1800)
Urn-shaped on stem and square base. High cover with stepped base and urn-shaped finial. Beaded bands and engraved bands with medallion containing monogram *A. T. S.* (?) Marked *Holland* in script in shaped rectangle on base. Height $10\frac{3}{4}$ ". Owned by Mrs. Miles White, Jr. Catalogue number 232.

in view. Their individuality they were willing to subordinate to a general requirement, while still expressing it in excellence of detail. In none of these men is there observable any of that restless searching after novelty of effect, that insistence upon catch-penny bedizenment, or upon distortion of form, which is today the price which design pays — on the one hand for insistence upon personal self-expression and on the other, for the utter domination of the mind of the artist by the mind of the merchandiser.

The Washington ex-



Fig. 22 — TUREEN BY CHARLES L. BOEHME
Boat-shaped on splayed oval base with domed cover and urn-shaped finial. Arched strap handles. Marked *C. L. Boehme* in script with eagle on inside base twice. Height $14\frac{1}{2}$ ". Owned by Mrs. Miles White, Jr. Catalogue number 228.

hibition aroused much interest—sufficient, indeed, to encourage the long-cherished hope that the Nation's capital might one day boast a permanent display of early American things. But nothing can be done toward accomplishing such an end until Congress perceives its patriotic duty as a political opportunity. The present National Gallery of Art is already overcrowded. The site for a new building is available. Are not the lovers of American antiques able to exert the influence that shall persuade Congress to provide funds for construction?



Fig. 1 — JACKFIELD TEAPOT

The forms here, especially the birdlike button on the lid, suggest Whieldon. The decoration appears to be painted on the glaze in oils — a characteristic Jackfield procedure.



Fig. 2 — WRONGLY CALLED JACKFIELD

A coarsely molded nineteenth century teapot which has been called Jackfield simply because it is black. An example of easy and erroneous attribution.

A Note on Jackfield Ware

By MARY HARROD NORTHEND

AWAY back in the years when we in America were still only struggling colonists, and had few manufacturing of any sort, England was fast building up a reputation for porcelain and earthenware, which she produced in great quantities in various factories, especially in those of Staffordshire. We are all familiar with the old blue ware from that section, and we also know and love the delft, Liverpool, Worcester and Bristol which once were found in grandmother's china closet; but we do not know so well the quaint and interesting black glazed jugs and teapots which came from a little English hamlet called Jackfield, on the banks of the picturesque Severn river about a mile below Iron Bridge in Shropshire.

Very early, earthenware potteries were established here — some think as far back as 1560, but with these we have little to do, as there is no written history concerning them, and we are never sure that specimens attributed to Jackfield before 1630 are authentic. Legend tells us that one Peter Glover, by name, was a potter and operated his kilns in that vicinity as a pioneer in the art. Perhaps from his potteries came the curious mug which was unearthed, half a century since, when a coalpit at Jackfield, undisturbed for two centuries, was opened by workmen. This little mug was of brown earthenware and bore the numerals 1634, thus antedating all formal

records of Jackfield pottery, but bearing witness, from its character, that the same clay from which later was formed the Jackfield ware had been used in previous manufactories.

The transportation of pottery from Staffordshire and other inland places to the coast had always been most difficult. The wares had to be carried by pack horse to the river Severn, where they were loaded on clumsy barges which floated them down to Bristol. It was apparent that a pottery on the river itself would enjoy strategic advantages. So it was that, in 1713, Richard Thursfield visited the Jackfield region, coming thither from his home in Stoke, Staffordshire, to look over the ground and to see whether or no conditions warranted the establishment of a pottery in that locality. Satisfied with his inspection, and convinced that this situation would offer great

assistance in moving his products with facility as well as economy, Thursfield at once built a considerable factory.

Presently the village of Jackfield took on an importance hitherto undreamed of, and business began to flourish as the potteries grew in popularity. Even the quiet Severn itself seemed to flow more swiftly toward the sea, as it proudly bore on its bosom the new and interesting wares from Jackfield, to be followed later by the famous Coalport product.



Fig. 3 — PERHAPS JACKFIELD WARE

Teapot with oil color decorations on the black glaze.



Fig. 4 — JACKFIELD COFFEE OR CHOCOLATE POT

Thursfield worked hard and successfully at his trade until his death in 1751, when his son Maurice took over the works and improved them, carrying on the business and enlarging it until he had established connections in America and had developed a good market there. Maurice Thursfield finally found it necessary to spend a great deal of his time in the United States, as the demand for his wares grew and larger exportations were sent across the Atlantic.

After Maurice Thursfield's death, the business passed into the hands of John Rose, who discontinued the manufacture of earthenware and removed the potteries to Coalport, about two miles farther down the river, where he began the making of the now justly celebrated Coalport china.*

So much for the commercial history of Jackfield; now for a look at a few specimens of the jugs and teapots for which the place is and was famous. They are of red clay, thickly coated with a brilliant black glaze, often bearing scrolls and flowers in relief upon its glistening surface. Sometimes the ornamentation is of oil gilt, and, again, it is in oil colors (Figs. 1, 3 and 4). Specimens thus decorated were, of course, not fired, and consequently the applied designs, when they survive at all, are likely to be more or less worn. The pitchers of this ware are often called *black decanters*, and as such were locally known.

Not infrequently Jackfield ware was quite exquisitely mounted in silver — the tip of the teapot cover in a frosted pineapple design, perhaps, and a little silver chain gracefully attached to a band about the teapot's nose (Fig. 5). Again, the cover of a tall pot is capped by a silver mounting with a strange bird saucily perched upon it, while a chain of the same material depends from the capping on either side. Spout and handle are both mounted

with the same metal, and the pot itself stands on a finely wrought silver base (Fig. 6).

A curious fancy is a cream pitcher, more unique than beautiful, which is shaped like a calf. Other cream jugs are delicate and graceful in design, yet suited to practical use. Occasionally one finds a monogrammed piece of Jackfield, but such pieces are very rare. Jackfield somewhat resembles ironware, so called, but should not be confused with it, for the Jackfield glaze is brighter, and its shapes more attractive.

The exact and satisfactory identification of Jackfield ware is by no means easy. The uninitiated will incline to classify any red clay bowl, pot or pitcher glazed in black as Jackfield (Fig. 2). But Thomas Crafts, the potter, of Whately, Massachusetts, was turning out black pots and bowls between 1821 and 1832. Earlier potters, innumerable, in England and on the Continent have done likewise.* Not only that; precisely the same molds appear to have been used by Whieldon and by the Jackfield pottery; unless, as some believe, all — or nearly all — of the so-called Jackfield product was turned out by Whieldon, and that some of it received a painted decoration at Jackfield.†

Perhaps, therefore, we shall have to be satisfied to use the word *Jackfield*,

as we use the word *Rockingham*, generically rather than specifically. Yet, if so, we should confine its application to examples whose nicety of modeling, whose extreme lightness of weight in comparison with its bulk, and whose pervasive exquisiteness of finish reveal the conscientious workmanship of that period — before porcelain had come into its own — during which earthenware was brought to the highest possible pitch of elegant refinement.

*See ANTIQUES, Vol. VIII, pp. 76, 77.

†See on this point *English Earthenware* as above cited, p. 136. Rackham and Reed in *English Pottery*, p. 96, remark that the Jackfield glaze is less brilliant than that of Whieldon, and that it has a *brownish* tone. A similar pottery was produced in Belgium.



Fig. 5 — SO-CALLED JACKFIELD
Compare Figure 6.



Fig. 6 — SO-CALLED JACKFIELD

The glaze and general potting of this pot and the one illustrated in Figure 5 suggest Jackfield ware, but the mountings have Continental implications.

*This accords with usual authority. Sir Arthur H. Church, in the Victoria and Albert Museum handbook *English Earthenware*, puts it thus, p. 136, "Jackfield was also the seat of another pottery, that founded in 1780 by John Rose." — Ed.

Early Slip Decorated Canister

By RAWSON W. HADDON

AMONG the early products of the potter's art none, perhaps, are of greater interest than the slip decorated pieces made during the seventeenth and eighteenth centuries in Europe, and during the eighteenth and early nineteenth centuries in America.

Barber* states that the earliest dated piece of the latter known to him is a dish in the Pennsylvania Museum, Philadelphia, dated 1762. One of the earliest pieces of such ware, however, of which both date and maker are known, is a tea caddy, also discussed by Barber, which is now in the Terry collection in the museum of the Mattatuck Historical Society, Waterbury, Connecticut.

Its brown earthenware body, about five inches square, the front of which is covered with yellow slip which has been cut away to show some crude designs by bringing out the dark color beneath, is covered with rich dark glaze. The design on the front consists, among other things, of a tree bearing large objects, probably unknown to horticulturists, but resembling, in some slight measure, enormous blackberries, save for the fact that quite as many are square as are round.† The enormous size of these fruits may be judged by comparing their dimensions with those of the two weird birds of unknown species which repose beneath the shade of the extraordinary tree. It has been suggested by visitors to the museum that these fowls must, undoubtedly, be catbirds; and the face (if face it may be called) of the beautiful right-hand specimen would seem to bear out this conjecture. The tail of this bird,

too, might have been studied with great interest and to some good purpose by the writing masters of the last century. Within the curling branches of the tree occurs the following inscription:

Esther Smith
Her Tea
Cannister
Sept. 6th
17 67



SLIPWARE TEA CANISTER (1767)

Made by Joseph Smith of Wrightstown, Bucks County, Pennsylvania. The earliest known piece of American pottery whose authorship may confidently be ascribed. Size about 5 inches square. In the Terry Collection, Mattatuck Historical Society.

Barber is authority for the statement that this canister was made at the old Smith Pottery in Wrightstown township, Bucks County, Pennsylvania, which was erected, in 1763, by Joseph Smith and which is known to have produced such pottery. Joseph Smith had a sister named Esther, who was born in 1727; but, as she was married to Thomas Lacey in 1748, the canister could hardly have been hers. Barber's suggestion is that, as Smith was married in 1743, he may have had a daughter Esther, named for the sister, and that the canister was made for her.

The process of inscribing clay vessels such as this, either by impressing the material before glaze was applied, or by scratching through the wet glaze so as to expose the body of the ware, was extremely simple—as simple as marking a piecrust or as tracing patterns

through the frost on a window pane. But it was by no means freely utilized. Early clay ware was cheap stuff, and there was seldom time for adorning it with special designs. Where these occur they generally reveal either a gift piece or a bit of self-expression on the part of some potter in whom for the moment political sentiment or the mere spirit of play was demanding outlet. Yet if all the early American earthenware which carries inscriptions of one kind or another could be brought together it would make quite a showing; more than that, it would possess qualities of extraordinary interest.

*Edwin A. Barber, *Pottery and Porcelain of the United States*, New York, 1893.

†A large proportion of these Pennsylvania designs appear to be reminiscences of European prototypes, which, in their time, were derived from the Orient. In these latter the eastern pomegranate and the artichoke played an important rôle. The fruit of this pottery tree may be identified as belonging to one or the other of these decorative types of fruit.—Ed.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine.

Address the Book Department.

RARE ENGLISH GLASSES OF THE XVII & XVIII CENTURIES. By Joseph Bles. Boston and New York, Houghton Mifflin Company, 1925. 269 pages. 100 large plates illustrating 147 examples of rare English glass, with expository chapters and descriptive text. Price \$25.00.

IN his introduction to *Rare English Glasses*, Bernard Rackham makes a shrewd observation when he remarks that English arts and crafts were fortunately saved from exaggeration by the constant necessity for meeting a demand for practicality. Hence, while continental designers were forcing their imaginations to the uttermost in order to produce vagarious pomposities to please a patronage more arrogant than sensible, their English contemporaries were obliged to concern themselves first with the utility of the product, and only secondly with its ornamentation.

In days when *tours de force* in craftsmanship were viewed as of highest value, examples of elaborate Continental workmanship were prized above their more modest English contemporaries. But, with the growth of the conviction that, in the art crafts, decoration must wait upon utility, it has come to pass that appreciation of the sober excellence of things English in pottery, metals and glass has noticeably increased.

To the American collector of American glass, perhaps the hundred and more specimens of the finest English ware illustrated by Mr. Bles will seem hardly simple. As compared even with the most elaborate thing turned out at the Stiegel factory, these pieces seem elegantly sophisticated.

They constitute rich company. Probably no finer assemblage of old English glass has ever been brought together, photographed and described. The classification overlaps a little, but it is perfectly clear. The Royal Oak Goblet, earliest surviving specimen of English glass that may lay claim to Continental importance, is given a special section — as its preëminence deserves. Some early experiments illustrating the use of lead in clear blown glass follow. Successive sections are devoted to diamond point engraving, Jacobite glasses, King William and anti-Jacobite glasses, commemoration glasses, enamelled glasses, sweetmeat glasses, candlesticks, rare drinking glasses, cut glass.

Each section has its introductory chapter. The superb illustrations are accompanied only by a brief explanatory text, without any padding whatsoever.

Rare days those, and spacious, when men took their politics and their liquor seriously and simultaneously, and engraved the symbols of their prejudices and their loyalties upon the crystal conveyors of devotional stimulation. What treasures they have left for the collector, and how adequately the aspect and characteristics of these treasures have been presented in this noble book!

THE PRACTICAL BOOK OF CHINAWARE. By Harold Donaldson Eberlein and Roger Wearne Ramsdell. Philadelphia and London, J. B. Lippincott Company, 1925. 325 + XIX pages, 12 illustrations in colors, 191 in doubletone, and diagrams. Price \$10.00.

ONE important characteristic of the series of books issued by Lippincott, to which this one under consideration is a recent addition, is their actual practicality. Their quality of excellence varies somewhat; that is inevitable, a fact due partly to differences in authorship, partly to the relative difficulty of making obscure considerations clear to the lay mind. But the fact remains that the general level is high. It is high in the present volume, albeit this undertakes, between two covers, the ambitious task of outlining the history of Chinese and European porcelain from the earliest times to approximately the year 1840.

Here is the division: Oriental ware, 46 pages; Italian ware, 22 pages; French ware, 71 pages; Spanish and Portuguese ware, 2 pages; German ware, 22 pages; English ware, 71 pages;

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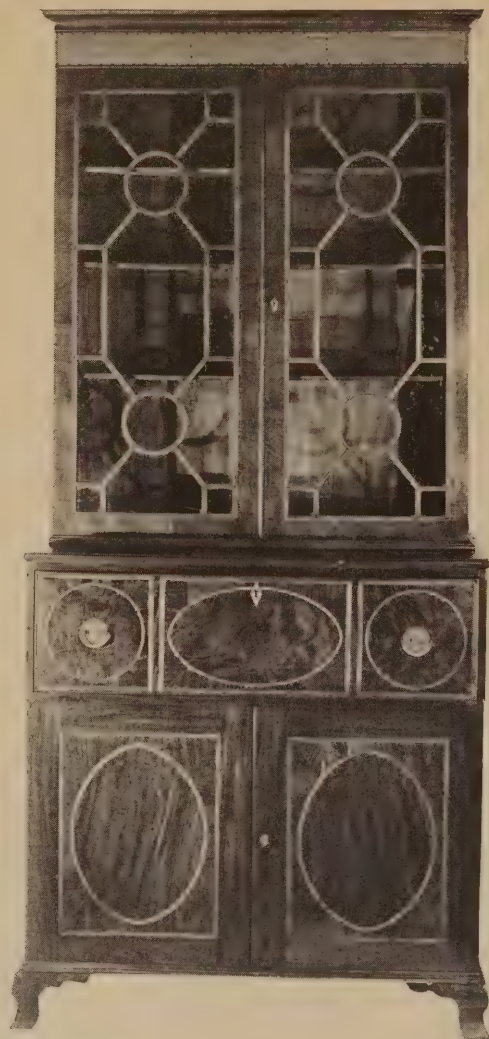
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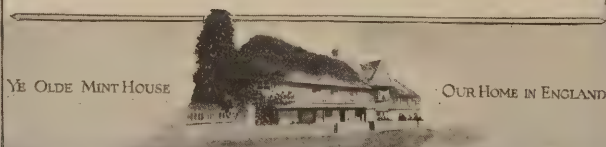
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Austrian, Swiss, Low Countries, Scandinavian and Russian ware, a total of 18 pages. To American china, a relatively unimportant topic during the period covered by this work, some 5 pages are given. The book closes with a considerable bibliography and a complete index.

The illustrations, which are numerous, are, on the whole, well chosen and sufficiently representative. They are, without exception, adequately reproduced and excellently printed. The student who seeks a first aid work in the general field of porcelain will hardly find anything better than this. It, of course, invites comparison with Burton's *General History of Porcelain*, and with a number of other works. But, within the bounds of its size, its scope is greater than that of any of these others.

The chief features of novelty in the *Practical Book of Chinaware* — features which will, by the way, be found extremely useful — are diagrams, showing various Chinese porcelain shapes, Chinese dishes, pottery and Chinese emblems, together with some explanation of the meaning of these last. The care, further, with which the fundamental methods of chinaware manufacture are discussed, and the authors' success in making the discussion clear, will be appreciated. But the very excellence of the book in these particulars will, it may be hoped, eventually impress upon the reader the fact that, in the realm of chinaware, there is no literary highway that leads really further than the frontier gates of knowledge. Beyond that limit, one must actually either feel his way, or else search it out by ever intensified sharpening of his vision.

ANTIQUES. By Sarah M. Lockwood. Garden City, Doubleday, Page & Company, 1925. 153 pages, many illustrations in pen and ink. Price \$3.50.

WE recommend this book as, on the whole, the best primer for beginning collectors that we have seen. Its arrangement is alphabetical, which makes for ready reference; its treatment is general, which makes for ready understanding; and its illustrations are simplified to a point which, while somewhat impressionistic, is entirely adequate.

The author's breezy style lends interest and charm to a series of expositions which are models of a brevity which yet perceives essentials. For the main, too, she sticks to pretty well demonstrated facts. We should differ with her at a few points, however. Hitchcock, of Hitchcock chair fame, may or may not have hailed originally from Maine, but with his life and work in Hitchcockville, Connecticut now so authentically revealed, it would have been well to emphasize that part of his career. We are also curious to know the authority for placing the beginning of the hooked rug as early as 1775. The consideration of maple, under the head of *Woods* might well have added bird's-eye maple to a list that included the plain and curly types. We are also surprised to learn that birch, hickory and ash are "small" trees, and for that reason utilized primarily for turnings.

But these are minor criticisms. We repeat in closing what we remarked at the beginning, that we consider ANTIQUES the best primer of its kind that we have seen. And as its readers graduate from its section of *X Y Z* they will find a very good bibliography at the exit.

DOMESTIC LIFE IN NEW ENGLAND IN THE SEVENTEENTH CENTURY, a Discourse Delivered in the Lecture Hall of the Metropolitan Museum of Art in New York City. By George Francis Dow. Topsfield, Massachusetts, Perkins Press, 1925. 48 pages, 10 illustrations. Price \$2.50.

"WHEN I hear a nugiperous Gentledame inquire what dress the Queen is in this week, what the nudius tertian of the Court, I look at her as the very gizzard of a trifle, the product of a quarter of a cypher, the epitome of nothing, fitter to be kicked, if she were of a kickable substance than either honoured or humoured."

Such are the words of a seventeenth century Ipswich parson inspired by contemplation of the women of his flock. They are most encouraging words for the present generation, since they seem to assure us that the perfections which we are wont to attribute to our ancestors are in reality a reversal of Shake-

peare's dictum; for, indeed, it is the good in human reputation that survives; the evil is buried when keen-edged tongues cease ragging.

Thanks are due to George Francis Dow for the slender monograph which, in telling of the life of seventeenth century New England, reveals the evil with the good, the commonplace with the heroic, the essentially human through and through.

What were the homes of the early settlers, their equipment of furniture and household gear, what their clothes, their amusements, and their pet prejudices — all these are breezily and briefly outlined in a book of typographical charm. Illustrations of the interiors and exteriors of surviving seventeenth-century buildings add helpfulness to the printed text.

Lectures and Exhibits

BOSTON, MASSACHUSETTS

The Women's Educational and Industrial Union

March 9-13: Exhibit entitled "Craftsmen at Work" in Horticultural Hall, demonstrating in a Georgian setting such arts as bookbinding, handblocking, weaving, illuminating, and the making of stained-glass windows, lace, batiks, tapestries, rugs and pottery.

* * *

CLEVELAND, OHIO

Cleveland Museum of Art

March 12: Rossiter Howard, "Nuremberg, City of Craftsmen."

March 14: Mrs. Elizabeth M. Whitmore, "A Bride of Botticelli's Day and her Household Gear."

* * *

NEW YORK CITY

The Metropolitan Museum of Art

March 13: J. Cadafalch, "Le Premier Art Roman à l'XIe Siecle."

March 21: Boris V. Morkovin, "Peasant and Decorative Art in Czechoslovakia."

Through March: Exhibition of Chinese Paintings.

February 22-March 21: Exhibition of Contemporary European Industrial Arts (objects from the Paris Exposition of Modern Decorative Art).

During March: Exhibition of Mediterranean Embroideries (exact dates to be announced).

* * *

PHILADELPHIA, PENNSYLVANIA

Pennsylvania Museum

March 2-April 10: Memorial Exhibition of the John D. McIlhenny Collection of Paintings, Sculpture, Tapestries, Rugs and Furniture.

March 1: Edward Warwick, "History of Costume and Armor. Seventeenth Century. Costume in France."

March 3: Edward Warwick, "Furniture: Its Historic Development. The Period of the Empire."

March 8: Edward Warwick, "History of Costume and Armor. Eighteenth Century. Costume in England and America."

March 10: Edward Warwick, "Furniture: Its Historic Development. Study in the Assembling of Period Styles."

March 15: Edward Warwick, "History of Costume and Armor. Eighteenth Century. Costume in France."

March 17: Edward Warwick, "Furniture: Its Historic Development. Recapitulation."

March 22: Edward Warwick, "History of Costume and Armor. Drapery in Costume."

March 29: Edward Warwick, "History of Costume and Armor. Ancient Ships."

* * *

WORCESTER, MASSACHUSETTS

Worcester Art Museum

March: International Print Makers Exhibition.

Exhibition of Persian and Indian Miniatures.

* * *

RECENT ACCESSIONS

LONDON: The department of ceramics of the Victoria and Albert Museum has obtained 150 pieces of Chelsea-Derby.

PHILADELPHIA: The Pennsylvania Museum has received a silver tea caddy by Paul Lamerie, 1744.



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With three large floors to pick from it is not always easy to make a selection for illustration. The piece here pictured is not one of our best, nor one of our worst. It is, however, a fair sample of some of the things you will find here.

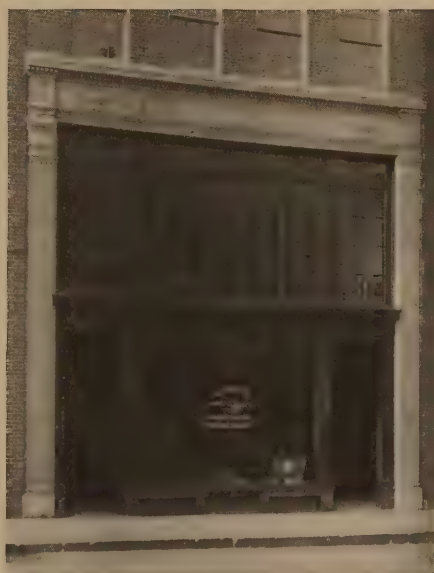
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Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.



284. L. M., *New York*, sends a sample of chintz found in an old house in Connecticut. The portrait medallion evidently depicts an American hero; but he has thus far defied identification. Does anyone recognize this personage?
285. J. R. S., *New York*, has a clock with wooden works made by Elisha Hotchkiss, Junior, of Burlington, Connecticut. N. Hudson Moore lists an Elisha Hotchkiss as working in Burlington, Connecticut about 1815. Perhaps some Connecticut reader can supply information as to the son.
286. B. F. W., *Vermont*, has a large bowl of flow blue with a floral border and a Chinese scene. The maker's name *J & G Alcock* is stamped on the bottom. According to Rhead this firm was established in 1843 in Cobridge, Staffordshire, and was succeeded by the present firm of Henry Alcock & Company.
287. H. L. B., *Massachusetts*, owns a tall clock made by Thomas Lister of Luddenden. She has been told, however, that Thomas Lister was a clockmaker in Halifax. There are two Thomas Listers whom Britten records: the first was born in 1718 and died in 1779, and was a native of Luddenden, Yorkshire; the second, son of the first Thomas, was born in 1745 and died in 1814. He was a clockmaker of note in Halifax.
288. J. H. T., *Pennsylvania*, is the possessor of a delft blue cup and saucer marked, on the bottom of the latter, *Ironstone, Pelew, E. Challinor*. According to Chaffers *The Overhouse Works* in Burslem were owned by the Wedgwood family for more than two centuries. Eventually, in 1819, they were taken over by Edward Challinor who rebuilt the works in 1869. The firm of Allman, Broughton & Company succeeded Mr. Challinor upon his retirement.
289. L. D. A., *New Jersey*, owns a Windsor armchair with the maker's name *I. Henzey* on the bottom. Has anyone information about this maker?
290. J. H. L., *Maine*, owns a piano similar to the one pictured in the October, 1923, number* except that his has a drawer at each end and bears the mark *Daniel Thomas 87 Warren Street New York*. On one corner of the frame in ink is written *No. 2*. It appears that Mr. Thomas was making pianos in New York in the 40's and 50's but not at the above address. Can anyone tell when he was established there?

*See ANTIQUES, Vol. IV, p. 188.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

57. J. F., Illinois (ANTIQUES for October, 1925, Vol. VIII, p. 225).

Mr. R. D. Church of Dallas, Texas, writes that George A. Prince & Co., of New York began the manufacture of melodeons in 1842.

Evidence of the issue of a special patent is found in a label on a melodeon belonging to Mrs. George L. Smith of Montoursville, Pennsylvania, as follows:

No. 39889
Improved Melodeon
Manufactured by
Prince & Co.
Patented Dec. 26, 1846

To Mrs. Foster Leland of Buffalo, New York, we are indebted for the loan of an advertisement of Prince & Co. in the March, 1857, number of the *Western Literary Messenger, A Family Magazine of Literature, Art, Science, and General Intelligence*, edited by Jesse Clement, and published in Buffalo by Thomas & Lathrops.

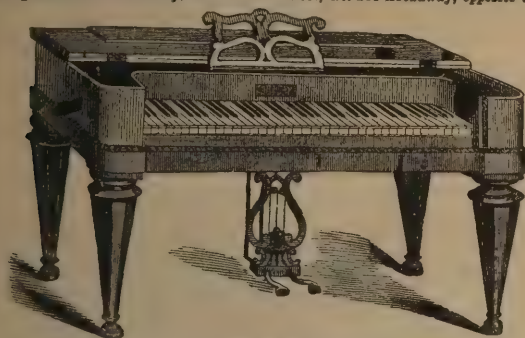
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Description of the Melodeon. — The cases are made of Rosewood, and are as handsomely finished as any piano forte. The key-board is precisely the same as the piano or organ, and the tone (which is very beautiful) closely resembles that of the flute stop of the organ — the notes speak the instant the keys are touched, and will admit of the performance of as rapid passages as the piano. The pedal on the left is intended for a swell, with which the most beautiful effects can be produced. The pedal on the right supplies the wind, and works so easily that a child can manage it without any exertion. The bellows (which is something entirely new, and for which a patent was granted in December, 1846), is a reversed or exhaustion bellows; and it is this, in a measure, which produces the peculiar tone.

The volume of tone is equal to that of a small organ, and by means of the swell may be increased or diminished at the pleasure of the performer; it is sufficiently loud for small churches, and is well calculated for a parlor instrument.

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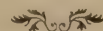
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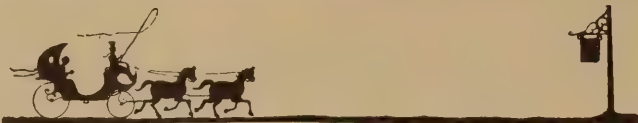


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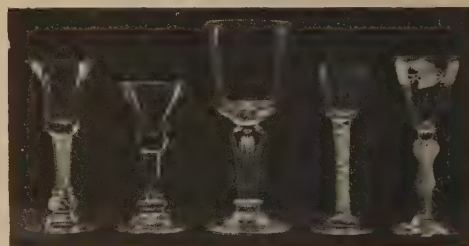
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"Surrender of Cornwallis to Washington," N. Currier; "Summer in Country," Currier & Ives; "Indian in Canoe," Currier & Ives; "Sheep of Our Pasture," N. Currier; "Adam and Eve in Garden of Eden," N. Currier; Washington prints, Currier & Ives; large beautiful picture, "Home of Washington," Currier & Ives; "Noah's Ark," N. Currier; ancient engraving of ages of "Man and Woman." Two large English hearth ornaments of iron, raven and owl. Wistarberg Glass Hats. Sandwich plate, crown and heart, name Geo. Peabody. A string of Wampum from South Jersey containing a number of Wistarberg disks.

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Unusual pine dressing-table, and overhanging mirror to match. Pair of child's English Victorian armchairs in walnut and walnut extending table to match chairs, charmingly quaint.

Playthings of Long Ago

New England Antiques

Pine: Maple: Cherry: Birch: Mahogany
Hooked rugs and hand-woven stuffs; wooden ware;
glass; china; pewter; brass; copper; iron; pottery.

Specials: Small Pembroke table, Chippendale type, shaped top, molded legs, cherry; another, Hepplewhite type, plain tapered legs, cherry; slant-arm, slat-back chair, 2" turnings, c. 1675; Pilgrim slat-back chair, 2 3/8" turnings, c. 1650 (see Nutting, 1st edition, p. 202); early Colonial wooden ware: tubs, bowls, barrels, etc.; hardware: latches, hinges, fireplace fittings and equipment; pine secretary; cupboards, etc.

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Books and Pamphlets Here Too: Memoirs of the Life of Samuel Smith, Middleborough, Mass., 1853. A Census of Pensioners for Revolutionary and Military Services, published by Congress, 1841. 2nd year's bound volume "Whaleman's Shipping List," 1844-1845. The New England Primer, Daniel Coledge, Concord, N. H., 1813. Historical sketch, "Town of Hanover, Mass.," Barry, 1853. The Davenport Brothers, Spiritual Mediums, 1869. Frontier Life — in the South West, Francis Hardman, 1855. A New Guide for Emigrants to the West, by J. M. Peck, 1837. An Essay on Man, by Alexander Pope, printed by Samuel Hall, Boston, 1800. Rhymes from a Sailor's Journal, C. A. M. Taber, presentation copy, autographed. Report of the Trial of Brig. General Hull, 1814. Memoir of Roger Williams "Knowles," published Boston, 1834. The Life and Travels of James Meikle, 1st American Edition, 1811. The Adventures of James Sharan, Baltimore, 1808.

W. W. BENNETT, Proprietor

The Francis Nye House

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MARCH reminds me that you may be looking for just such things as I list below. For it is time now, isn't it, to be thinking about what is needed for the old-fashioned house you are furnishing with old-time things, down in the country? Yes — we are all waiting for Spring! Eager to be out in the highways and byways again, hoping to find the desired pieces that will fit into the picture we are making. Same old trail! Same old thrill! That's the joy of it: it grows and grows, and grows. Because it is worth while, it lasts. A profitable investment, too, therefore a sane pleasure.

A FEW SUGGESTIONS

Sets of chairs, rockers, footstools, colored prints, sets of dishes, old glassware such as goblets, tumblers, fruit bowls, salts, plates, sugars, creamers, etc., rugs, sofas, mirrors, tables, stands, beds, chests, fireplace fittings, decorative bottles, old knives and forks, pewter, brass kettles, warming pans, almost anything in old furnishings.

Write me about them

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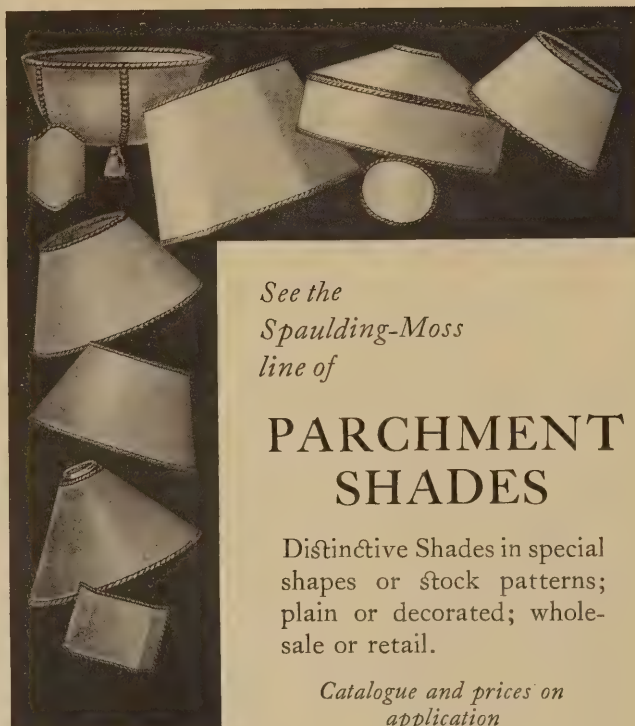
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A CORNER OF THE LIVING ROOM

This Month's Offerings

Sheraton sofa, tables, serving table in cherry with oval drop leaves, drawers inlaid with satinwood. Sheraton dining chairs, single chairs. Chippendale chairs, single and in pairs. Pair of inlaid Hepplewhite shield-back chairs. Mahogany sewing tables, inlaid tip tables, card tables, bureaus, beds. Maple furniture, highboys, bureaus, chests, beds, desks, card table, bedside and tip tables, candlestands, Windsor chairs, tavern tables. Chippendale, Adam and mantel mirrors. Clocks. Hooked rugs. Pewter. Ship prints.

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JAPANESE PAPER SHADES, \$5
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MAP SHADES, \$15
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SHIP PRINT SHADES, \$6
Complete with Canton
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A Corner of THE BLUE DOOR

This Month we offer:

A Windsor washstand; a pair of fire pole screens; several hanging shelves; a Hepplewhite sideboard; a mahogany sofa table, a Phyfe type; curly maple desk; pine dresser; Queen Anne wing chair; barrel wing chair; Chippendale mirrors. An interesting collection of reproduction glass and pottery; chintzes; brocades; and an interior decoration service.

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The Blue Door

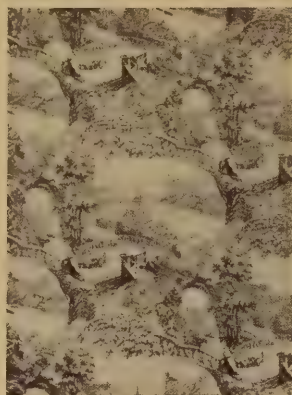
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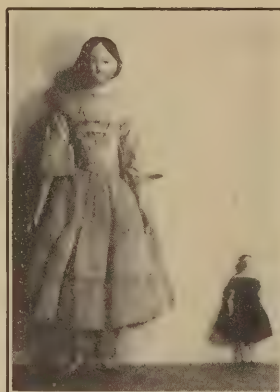
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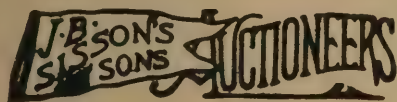
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SPECIALS: Set of single-base Candelabra
with deer ornament, pair single-base clear glass
dolphin Candlesticks, Sandwich glass amethyst
Vase, large hob-nail Pitcher, Farmer's Arms
Pitcher, two 8-inch Flips.

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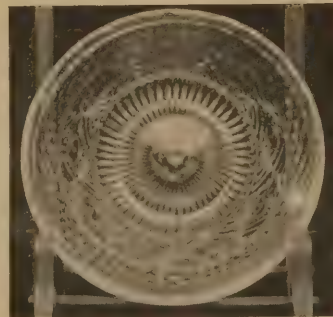
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WICKFORD, R. I.

Telephone, 60-W

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three-mold dish.*

Also a choice collec-
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a blue three-mold
bottle, Stiegel salt,
Stiegel enameled bot-
tle, Stiegel blue mug,
Stiegel amethyst
dish.



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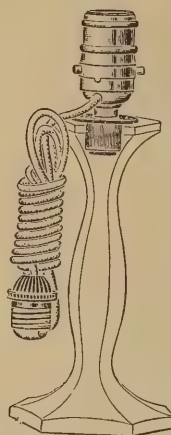
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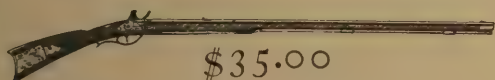
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Prices from \$35.00 up. Powder Horns from \$4.50 up.

Large stock antique pistols, guns, swords, spears, armor, navy lamps, etc. *New Catalogue, 1925, 60th Anniversary issue, 372 pages, fully illustrated, contains pictures and historical information of all American muskets and pistols, including Colts, since 1775, with all World War guns. Mailed, 50 cents.*

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Large tole tray, \$15	Glass sugar bowl, \$5
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Sandwich wine set of decanter and three goblets, \$18	
Quaint tea pot in cream with delicate flowers (spout chipped), \$10	

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THE SUNRISE SHOP *offers*

BEDS: high and low posts in mahogany, cherry, maple and pine

CHESTS OF DRAWERS in mahogany, cherry, pine and maple

TABLES in mahogany, Virginia walnut, cherry, maple and pine

CHAIRS: Chippendale, Sheraton, Hepplewhite, Slatback, Fiddleback and Windsor

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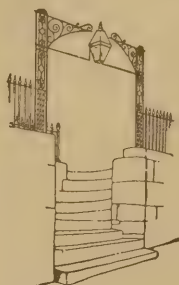
Here is the "Knight of the Blue Cape," painted on glass as it used to be done 100 years ago. A picture for the top of that old mirror of yours. Other designs — children, quaint houses, scenes, or ships taken directly from the originals. Send me a piece of paper cut the exact size wanted for mirror-picture.

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In mahogany: one and two pedestal dining tables, tip breakfast tables, Duncan Phyfe period; fine card-tables; desks; wing chairs.

Glass; mirrors; hooked rugs. Many pieces in plain maple, pine and fruit woods.

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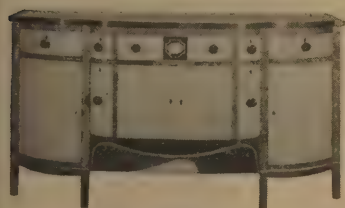
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WE offer for sale this month a rare old sideboard.
The picture as shown, gives only a vague idea
of this wonderful antique, so we ask that you write
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Each month we will
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Pewter Candlesticks

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Decorated Trays, unusual shapes

Pink Lustre Tea Set

Sandwich Glass

Terry Clock

Beautiful Sheraton Mirror

All reasonably priced

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YOU WILL FIND THE

Spinning Wheel Antique Shop

Here have been gathered chiefly from an old china
shop in the South many pieces of old glass—canary,
amber, blue, green and white.

Here also will be found furniture of all kinds in all
woods and all styles—highboys, chairs, desks, chests,
tables, etc., and an excellent assortment of hooked rugs.

The variety of stock and the low prices will intrigue you

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Several Sets of Hitchcock Chairs

in Perfect Condition

Windsor Candlestand

Early Glass

Pewter



CHERRY HIGHBOY, original piece, fine condition and color. Price, \$325.



Illustrated:
CENTER: Terry clock, original works and picture, case refinished. Price, \$75.

RIGHT: Aaron Willard banjo clock, fine time-keeper, green and gold glasses. Price, \$150.

Some New Arrivals

HEPPLEWHITE SIDEBOARD

Small, straight-front, fine mahogany, fan inlay, in the rough. Size, 47" x 24", \$450.

LOWBOY

In walnut, American piece, good original condition, \$450.

DESK

Mahogany, double swell front, old brasses, claw and ball feet, fine original condition, \$450.

CARD TABLE

Maple, inlaid with curly maple and cherry, oblong top, very fine piece, \$150.

CHEST

Maple, 5-drawer, on separate Spanish-foot base, fine condition, \$225.

TABLE

Phyfe, carved center base, brass claw feet, fine condition, \$275.

SHERATON BED

High post, carved mahogany with mahogany tester top, original condition, \$375.

BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.

AFTER 25 years of careful collecting I began to dispose of my collections. So complete was the satisfaction of those who bought and so insistent their requests for other items that I have decided to use my experience and judgment in their behalf. Below are listed and described pieces from my private collection and pieces recently acquired. Whoever buys them may be sure of getting authentic as well as beautiful antiques.

Set of 8 Chippendale chairs of walnut, oak leaf and acorn back carved by a master hand, upholstered in green damask. 6 side chairs and 2 arms.

Small swell-front bureau with swinging mirror, cherry.

Pair of Chippendale chairs with canted arms, mahogany, Gothic backs, unusually broad seats. An unusually rare pair.

Pair of midnight blue Chinese ginger jars, Ming, with teak bases and lids, 20 inches high.

A tilt-top table, 30 inches in diameter, with a tripod base, beautifully carved, mahogany. The edge of the top is carved all around. A beautiful color with a fine old patina.

Pair of Sheraton wall cabinets with glass doors and cupboards below, mahogany, 6 feet high, 22 inches wide, 12 inches deep. An unusually fine and rare pair.

A mahogany armchair with carved back, arms and stretchers, straight legs.

Set of 8 Chippendale chairs, ball and claw feet, carved knees, very elaborately carved and pierced backs, mahogany. 6 side chairs and 2 arms.

Serpentine bureau, mahogany, with chamfered corner fretted, 31 inches high, 37 inches long and 25 inches deep.

Mahogany tray, raised pierced edge, 18 x 24 inches.

Chippendale secretary, glazed doors, scroll top with fret between scrolls and carved around edge of panes. An unusually fine secretary of Chippendale's best period.

A single mahogany side chair, ball and claw feet, fine back with tassel carving, American.

Hepplewhite sideboard, serpentine front, 5 feet 6 inches long, beautifully inlaid.

A William and Mary marquetry high case clock, about 1725.

A Chippendale bookcase, broken arch top, glazed doors above, cupboards below. Would make any library. A wonderful piece.

A single mahogany chair, American, straight legs, Gothic back.

A mahogany card table, Chippendale, one of the finest card tables in existence, carved knees and edge, with lion feet.

A corner cupboard, Georgian, bow-front cupboard below, glazed doors above.

A mahogany wig stand with powder box. These are becoming very rare.

A mahogany night table with cupboard and raised edge with handles.

A mahogany pie-crust table, finely carved top and base, top 30 inches.

A Willard banjo clock in excellent condition.

A very small bracket clock, with chimes, by Jos. Martineau, London.

A pair of lamps, one of jade, the other of rose quartz, mounted by Caldwell. An exquisite pair, complete.

A pair of mezzotints after Morland. In original carved wood frames. *A Visit to a Child at Nurse* and *A Visit to a Child at School*. Beautiful colors and highly decorative.

Two mahogany mirrors, gilt edge, one with eagle and one with flower in gilt at top. These mirrors are getting very scarce. Also one with plain jig-sawed frame in fine condition.

A pine tavern table with delicate turnings and stretchers.

Pair of mahogany Sheraton chairs, American.

An American mahogany breakfast table, ball and claw feet, carved knees and drop leaves, makes a round table 40 inches in diameter.

Six wheel-back chairs, mahogany. A very fine set.

A mahogany lowboy, Savery type, shell drawer, ball and claw feet.

A chair-back settee, William and Mary, with ball and claw feet.

A knee-hole desk, mahogany, finely carved.

Many pieces of 16th, 17th and 18th century fabrics, chasubles, etc.

Several sets of tapestries, 17th century.

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Telephone number is Schuyler 6088

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of the 17th and 18th centuries

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 NEW ENGLAND, 1710

A rare and unusual highboy in its original and untouched condition. The old brasses are also the original ones.

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 YORK HARBOR, MAINE



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Known from coast to coast for its hospitality to lovers of antiques

ASK a friend who knows my shops what he thinks of them. His answer will assure your visit. And if you come soon you will be greeted by a larger collection than usual of quality antiques.

There are: some unusually good slant-top desks; a slant-top desk and secretary in walnut; a rosewood melodian desk; chests of drawers in cherry and mahogany; maple and pine blanket chests; a child's blanket chest; drop-leaf dining and breakfast tables; sewing stands; stretcher, tip and candlestands; set of mahogany dining chairs; set of curly maple dining chairs; fiddle and ladder back chairs; attractive lamp shades; pine hanging shelves, dressers, corner cupboard and settle.

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English Pewter
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THE fine old lowdaddy here pictured is in excellent unrestored condition. It is made of maple, is 40 inches wide at the top and 58 inches high.

Price, \$300



THE child's desk is of pine, in excellent unrestored condition. Height, 21½ inches. Width, 19 inches at base.

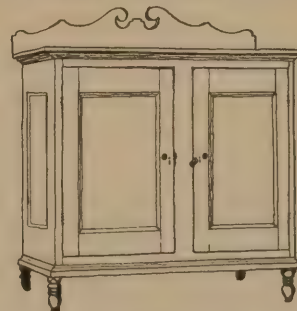
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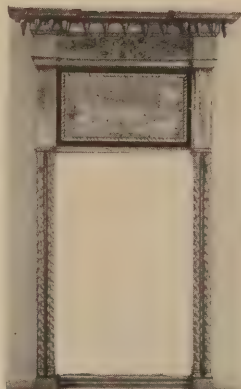


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Gilded Frame. Picture done in light blue and gold: a scene showing a stream of water with people fishing, an old meeting house, an old mill and trees.

4' 2" high. 2' 6" wide at top of cornice.

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Both frame and silhouette are excellent reproductions of the originals. The frame is of metal stamped out with a die and the silhouette is printed in black on old style paper. Price of frame \$4.00. Silhouette 50 cents extra.

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THIS coach, bought in Concord, New Hampshire, in 1865, originally cost \$900. It was in continuous service in Maine from 1860-1892. It is in fine condition and has its original decoration.

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The Pontil Mark Antique Shop

OF special interest this month are several rare Milleville glass ink bottles, with lovely exotic lilies, looking as if they had been plucked in some fabled Persian garden and then frozen in the glass.

A Grecian tear bottle of 500 B.C. Excavated in the Street of Tombs at Athens.

A ship's log, illustrated with Chinese paintings.

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A Corner in Our Shop

On the center shelf in the illustration are four of a dozen Lowestoft plates. On the shelf below a very choice and very old Liverpool tea set.

The little table is a fine curly maple Lady Pembroke. On it is an unusually lovely pink lustre tea set, fruit design.

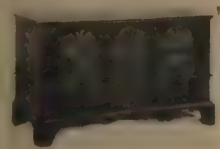


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Old New England Furniture

Offers this month

An Aaron Willard shelf
clock.

Two Hepplewhite secre-
taries, inlaid.

Desks, highboys, Hep-
plewhite and Chippen-
dale chairs.

Sheraton card table and
many other types of
tables.

A set of four Windsor
armchairs.



The Treasure Hunt

of these winter months is on, and each week finds additional pieces added to the stock of fine antiques that serenely awaits your coming and approval.

Such of these pieces that need refinish-
ing, are receiving our painstaking at-
tention.

Dealers are made welcome in our shop.

Let us help you in your selections

LARSEN BROS.

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I AM authorized by one of the oldest families in the South to dispose of this beautiful, unusually finely carved French suite in solid rosewood. Imported first quarter nineteenth century. Perfect condition. Now upholstered in blue and ivory silk damask. Covers. The deep and exquisite carving cannot be appreciated from photograph. *Serious inquiries solicited.*



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*Butler's
Sideboard-Desk*
All original except knobs.
Desk compartment (not
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Two bottle drawers.

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I sell mostly to dealers. *Let me know your
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clocks, old Staffordshire cottage ornaments, chests of drawers in oak and
mahogany, old portraits of the eighteenth century, old aquatints of
hunting, sporting, racing, coaching, etc., old copper lustre, old glass drop
lustre candlesticks, old wall mirrors, old weather glasses, every piece
guaranteed genuinely old. *State your wants.*

Write or call upon

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Also ship lamps, snuff boxes, communion sets and over 600
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WATKINS 10356



*Early American
Duncan Phyfe*

chair with brass
eagle and mount-
ing on back splat.

Small pine two-
drawer workstand,
original condition.

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Andirons, handmade, pair \$5. Beds: Napoleon, \$65; Four Posters, \$20 to \$150;
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Rose Carved, each \$12; 8 Chippendale, \$95 each. Cupboards: Corner, \$35 to
\$300; Square, Poplar, \$25. Chests of Drawers, \$50 to \$250. Clocks: Shelf, \$10 to
\$75; Grandfather, \$75 to \$500. Coverlets, \$30 to \$100. Cup-Plates, conventional,
\$1.50 to \$3. Desks: Slant-Top, \$80 to \$300; Genuine Napoleon, Historic, \$1,000;
Book-Case Top, \$150. Dressers, Dining, \$150 to \$500. Highboy, Maple, \$425.
Mirrors, Empire, \$20; overmantel, \$90 to \$300. Quilts, \$15 to \$60. Sideboards:
Empire, \$75 up; Duncan Phyfe, \$500. Sewing Stands, \$20 up. Sofas, \$30 to \$300.
Safe, Walnut Kitchen, \$40. Spinning Wheel, small, \$12. Tables, two and three
part, \$200 to \$400. Tables, Drop Leaf, Tilt-Top and Card, various. Old Flasks,
various.

SPECIALS: 5 Small Salt Cellars, \$1.25; 5 Large Salt Cellars, \$5; 5 Odd Pieces
Old Glass, \$3; 4 Old Plates, \$8.

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for crating and drayage. Checks returned for goods sold.*

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Fortune has placed in my way several items of rare distinction which I offer to those who appreciate real worth.

I buy only the finest. Visit my shop and be convinced. Nothing sold by mail.

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Everything guaranteed
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Block
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Desk

Offered by a pioneer
Antiquarian with a
well-earned reputa-
tion for VERACITY.

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FREEHOLD
NEW JERSEY

The ACTON ANTIQUE SHOP

OFFERS THIS MONTH

A beautiful secretary-bureau of cherry, all brasses original and genuine but one which is well reproduced — eagle holding a serpent

A fine armchair

Two mirrors with ship pictures

A number of small things picked up in the South

ALL AT MODERATE PRICES

Open All the Year

Closed Sundays

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(Six miles from Concord)



GENUINE OLD BRASS HUB GRATE

We offer also:

A two-part Phyfe
pedestal table.

A fine mahogany
sideboard, Sheraton
type.

JAMES VINT & SON

34 North Pearl Street ALBANY, NEW YORK
Established 1857

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If you have any problem regarding the repair of pewter, no matter how small or how large, consult me. I use only the old methods and I guarantee my work.

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CATALOGUE OF ANTIQUES

OUR new 1926 Catalogue of Antiques — *Bigger, Better and Greater* in every way. 76 pages with over 400 beautiful illustrations. 2500 items listed, *Described and Priced*. All illustrations made from pieces in stock. The protective and instructive value of the book is beyond calculation. It serves at once as a guide book to prices, classifications and authenticity, and is a source book to the amateur and dealer. All data and information, which is in great detail, is entirely new and different from any of the articles, etc., which appeared in our 1925 book. Throughout the book are interesting articles on history of Colonial furniture, lamps and lighting, prints, china, pottery, glass, etc. Our 1925 Catalogue was conceded to be the best catalogue on antiques ever published. Our 1926 Catalogue is greater in every way. PRICE, \$1.00.

Send for it today

BUCKLEY of BINGHAMTON, N.Y.

THE PENNSYLVANIA MUSEUM BULLETIN

on

The American Windsor Chair

With sixteen illustrations,
showing twenty-nine types
and examples, with an inter-
esting article on the origin,
development and evolution
of Windsors.

Sent upon request

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BETHLEHEM PIKE (3 miles north of Phila. City Line)
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Special Announcement

WE have just acquired a collection of Early American Glass, which, from the standpoint of rarity and quality, is one of the finest ever assembled in this country. Formed by a connoisseur (in all that name implies) who for years has been recognized not only as a keen student, but as a most discriminating collector, it embraces about three hundred choice and representative examples of the finest craft of the early American glassmakers. It is particularly rich in beautiful specimens of Contact Three Section Mold Glass. Not since the superlative collection formed by Herbert Lawton of Boston was sold at auction three years ago, has anything approaching this in quality been offered to collectors of American glass.

We will place this collection on private view and for sale in our shop sometime during March. Collectors who are interested can write us as to exact date and particulars of the exhibition and sale.

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OLD ENGLISH SILVER OLD SHEFFIELD PLATE

RARE PEWTER *by*

NEW YORK and NEW ENGLAND PEWTERERS

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To all purchasers my prices are low. But to the quantity buyer I offer advantages which no one else whose collecting organization is less extensive than mine or whose methods are less inclusive can even approach. Note these descriptions of choice single pieces, and of groups of more readily procurable items:

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One maple highboy, cabriole leg, every original brass complete. Has beautiful carved fan in center bottom drawer. In original condition, which is as good as when it was made more than two hundred years ago; not a break or crack in it. Has never been repaired or refinished. \$450. Have only this one, so speak quickly if interested.

One Sheraton drop-leaf table. Top very curly maple; legs birch, very nicely fluted; top 40 x 40, with leaves up. Has cut-out corners. \$75.

One maple gateleg table, extra fine turnings, oval top 40 x 44 inches. While the top is probably not the first one used, it is known to have been in place for nearly one hundred years. The drawer is missing; turnings perfect. \$300.

One solid mahogany Pembroke table, original cross stretchers; old brass on drawer. 30 x 34 inches with leaves up. \$75.

BUREAUS

100 bureaus, all types and kinds of wood, from \$10 to \$250 each. Good mahogany scroll-front and pillar post ones at \$25 each. *Thirteen shipped with every order for a dozen.*

CHAIRS

Over 1000 chairs. It is impossible to describe them all, but here are some examples: Pigeon-hole Windsor, \$10 each. Bow backs, \$10 to \$15. Donkey eared spindle backs at \$35 for a set of six. *Have very few sets but some extra fine ones in pairs and three or four alike.* Plenty of three-slat-back chairs with new rush seats at \$7.50 each singly, or in sets of six or more. Special prices in lots of 50 or 100. Plenty of walnut grape-carved side chairs in sets at \$7 each. Mahogany fiddle backs, \$10 each. Plenty of these in pairs but no full sets. Arm-chairs upholstered, in walnut, ma-

hogany, and rosewood at \$25, \$30, \$35. Sofas, \$25, \$30, \$35. Rockers to match, \$15 to \$25.

BEDS

I have perhaps 400 beds, and they take up a lot of room. I wish to reduce this stock to make place in my five storehouses for the huge quantity of goods which are being picked up by my men who are on the road buying direct from the old New England homesteads. Plenty of spool beds at \$12.50 each. Maple beds I have turned down to a delicate size into exact pairs at \$35 per bed for the low and \$50 per bed for the high ones, cut to any width desired and finished in oil and wax. Do not be impatient if you order some and do not get them at once for they are selling faster than I can get them ready. But you will get them when your turn comes.

Now, Mr. Dealer, if you live within a thousand miles of me, and care to come here and let me load a car for you, I will pay your carfare both ways, and I will pay the freight charges on the car, for I will save that many dollars in crating. This kind of service I have given several dealers in the past. It has proved very satisfactory to both parties. I would like, just at this time, to dispose of about five full car lots.

Just let me know your wants, for it may be you will want paneling, mantels, fire-place goods which I have of every sort and kind. Tons of iron and brass kettles, cranes, hinges, latches, lamps, lanterns, warming pans, Currier & Ives prints, some 400 of them. In fact, almost anything you are likely to call for I have and I am ready to send photographs. For references as to my responsibility you may inquire of the Chamber of Commerce or The Haverhill Trust Company, both of Haverhill, Massachusetts.

W. B. SPAULDING

Books for Collectors

BELOW, in carefully classified form, appear publishers' announcements of books available for the collector or for the thoughtful general reader. All of the books listed have been examined by the editorial department of *ANTIQUES* and are recommended as offering material of value. Under the heading of *Background Books* will be found titles of those works which, while not concerned strictly with collecting, yet

throw light on early customs and habits, methods of home furnishing, and ways of living both in America and in Europe.

All advertisements submitted for this column must receive the approval of the editorial department before their acceptance. Rates: 60c an agate line; 55c a line for 6 consecutive insertions; 50c for 12 consecutive insertions.

Background Books	Glass	Maps
<p><i>Antiques</i> SARAH M. LOCKWOOD</p> <p>COMPREHENSIVE, concise, clearly and charmingly written by an expert, this profusely illustrated book covers the whole field of American antiques. . . . \$3.50</p> <p>DOUBLEDAY, PAGE & CO.</p>	<p><i>Old Glass: European and American</i> N. HUDSON MOORE</p> <p>THE most comprehensive book on its subject. "The Standard American compendium on glass and glass collecting," says <i>ANTIQUES</i>. With 265 unusual illustrations from \$10.00 photographs. . . . \$10.00</p> <p>FREDERICK A. STOKES COMPANY</p>	<p><i>Old Maps and Their Makers</i> LOUIS A. HOLMAN</p> <p>AN illustrated monograph of 52 pages in which there is presented for the first time an account of this fascinating subject in a form available to the general public \$1.00</p> <p>GOODSPEED'S BOOK SHOP, 9A Ashburton Pl., Boston</p>
<p><i>Furniture</i></p> <p><i>American Windsors</i> \$1.50 With additions \$1.50</p> <p><i>The Clock Book</i> \$5.00 250 pictures \$5.00</p> <p><i>Furniture of Pilgrim Century</i> NEW edition, 2,000 pictures, \$15.00 nearly exhausted. . . . \$15.00</p> <p>OLD AMERICA CO., Framingham, Mass.</p>	<p><i>Old Glass and How to Collect It</i> J. SIDNEY LEWIS</p> <p>INTERESTING volume on old English and Irish Glass. Practical for the casual collector or the expert. Completely revised. \$5.00 75 illustrations in color and half tone. \$5.00</p> <p>DODD, MEAD & Co., 443 Fourth Ave., New York</p>	<p><i>Pewter</i></p> <p><i>National Types of Old Pewter</i> HOWARD H. COTTERELL</p> <p>FOR those pewter lovers who wish to have some understanding of the main points which differentiate English pewter from that of the Continent, there is just one book available, <i>National Types of Old Pewter</i>. This is a reprinting, with additions, of a series of articles by an international authority, which appeared in <i>ANTIQUES</i> during 1923 and 1924. The edition is limited to 1000 copies of which the majority have \$3.00 already been sold \$3.00</p> <p>ANTIQUES, 683 Atlantic Avenue, Boston</p>

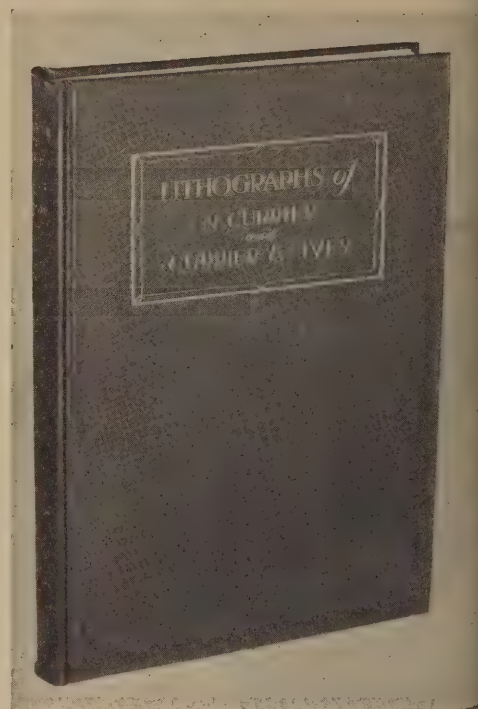
Are Your Old Prints Valuable?

YOU undoubtedly have old prints in your home or you may know a neighbor who has several interesting ones which may be of little value artistically but are of considerable value as a rarity.

It is altogether possible you have had the opportunity to purchase from one source or another, historical subjects by old American lithographers such as N. Currier or Currier & Ives. Possibly you did not know the value of these prints. There is amazing profit in them. It is one field where a little knowledge is valuable.

Mr. Warren A. Weaver has compiled a list of the works of Nathaniel Currier and the later partnership of Currier & Ives. In his book over 3075 prints are listed and 1251 of them are priced according to present-day values, as secured from auction galleries, dealers and by private sale. The book is cloth bound, contains 160 pages, and is illustrated with many reproductions of their works.

Since the book was published three months ago, two supplements of twelve pages each have been issued giving even later prices, as suggested by collectors throughout the United States and recent sales at large auction galleries in New York. These supplements have been furnished to purchasers of the book without cost. For 20c in stamps a copy of one of these supplements will gladly be sent to show the valuable information purchasers of Mr. Weaver's book have been receiving.



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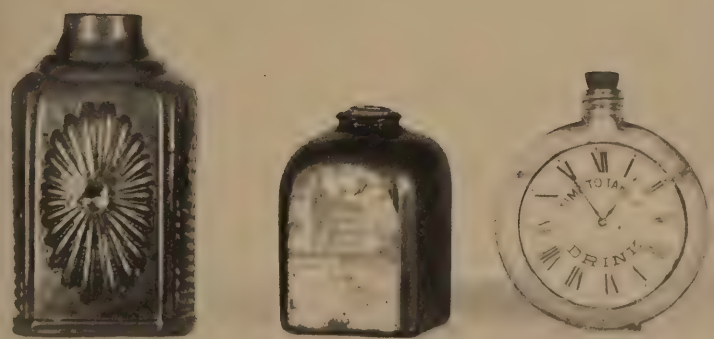
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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

WILL PAY FOR CURLY MAPLE FIELD BED, \$125; for slant-top desk with good interior, \$125; for goose-foot table, \$35; for ladder-back chairs, \$20. Genuine antiques. Send photographs. No. 735.

BELFLOWER TUMBLERS, no goblets required. MRS. W. F. BROOKS, 54 Queen Street, Worcester, Massachusetts.

RARE EARLY AMERICAN GLASS; colored historical flasks and early blown bottles; fine lustre, china and Lowestoft. GEORGE S. McKEARIN, Hoosick Falls, New York.

ANYTHING PERTAINING TO NEW BEDFORD or whaling. MRS. CLARK'S SHOP, 38 N. Water Street, New Bedford, Massachusetts.

COLORS PRINTS: published by N. Currier or Currier & Ives, Sarony & Major, Kellogg, Henry L. Megarey, William G. Wall, Parker & Clover, W. J. Bennett and others; hunting, fishing, wild game, frontier views, railroads, clipper ships and old frigates, views of cities, rural winter scenes, anything relating to the Revolutionary War period. Large or small folios. Best prices and no delay about payment. Write JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

PINK AND WHITE STAFFORDSHIRE CHINA for own private use: especially wanted — soup plates, ten inch plates, cups and saucers, vegetable dishes. Please tell price, condition, and if deep or light pink. Currier & Ives print, *Tree of Death*. No. 695.

LITHOGRAPHS: *Valley of the Susquehanna*, by Currier; *View of Lancaster, View of Columbia*, by Duval; *Wheatland*, by Rosenthal. HARRY S. ALLEN, 440 N. Duke Street, Lancaster, Pennsylvania.

CURRIER & IVES PRINTS; also pictures of American cities and scenes by other publishers; and portraits painted before 1830. RENWICK C. HURRY, 7 East 54th Street, New York City.

WILL BUY ANYTHING REALLY OLD. Give full description and price. Check by return mail if I want it. No dealers. Box 356, Sharon, Massachusetts.

COLLECTOR WISHES set of five Heart and Crown banister-back side chairs and one armchair to match. No. 726.

AMERICANA OF ANY KIND; pamphlets; documents; books; furniture; glass; rugs; Sandwich; Stiegel; lustre; etc. L. E. DICKE, 808 Washington Street, Evanston, Illinois.

FISH NET CANOPY FOR FIELD BED, old or reproduction; antique earrings and breast pins. MRS. CHARLES A. LORING, 91 Woodland Avenue, New Rochelle, New York.

OLD VENETIAN BLINDS, cornices, fasteners for cords, fancy tapes, tassels, in good condition only. Slats 1½" x 32". 1-slats 2" x 40". State number of slats and price. No. 737.

INTERIOR DECORATOR WANTS antique furniture; paneling; china; glass; old prints; old wallpaper; glazed chintzes. No. 709.

CURRIER COLORED PRINTS: *Deer Shooting on Shattagee; Trolling for Blue Fish; Life of a Hunter; A Tight Fix; Beach Snipe Shooting; Home of the Deer; American Winter Sports; American Field Sports*. Anything similar. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

LID TO FIT STIEGEL GLASS sugar bowl, blue, plain, inside measurement of bowl 3¼". C. M. HEFFNER, 346 S. Fifth Street, Reading, Pennsylvania.

CURRIER & IVES PRINTS; old plaster animals and figures; cameo glass lamps and a courting mirror. MRS. GEORGE W. DAVIS, 11 South Hawk Street, Albany, New York.

COLORS CURRIER PRINTS: views of old New York, naval engagements, ships, historical subjects, hunting, fishing, railroads and any scarce print. Will pay top prices for what I want. Prompt answers. FRANCES EGGLESTON, Oswego, New York.

PEWTER BY RICHARD LEE, Salisbury (Lake Dunmore) glass, St. Johnsbury, Middlebury and other Vermont pottery. Vermont books and pamphlets. Box 14, Hanover, New Hampshire.

OLD IRON AND LEAD fire insurance building markers; also Currier & Ives fire prints. No. 730.

ANTIQUE OR ORNATE WATCHES and clocks; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 1199 Eddy Street, Providence, Rhode Island.

FOR MY PRIVATE COLLECTION: blue and other colored Stiegel glass; early Wistarberg glass and exceptional flasks. Quote with price. CHARLES F. HEARTMAN, Metuchen, New Jersey.

EARLY AMERICAN FURNITURE; pewter; glass; samplers; needlework; portraits; prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, New York.

LIONS, cows, dogs, etc., marked Bennington or South Amboy. Must be in perfect condition. Please quote with price. CHARLES F. HEARTMAN, Metuchen, New Jersey.

PRINTS; *Perry's Expedition to Japan*, a set of large prints, not in book form, by E. Brown, Jr., Fulton Street, New York. Would like any or full set. Send price and description. No. 541.

OLD AMERICAN SILVER SPOONS. C. G. RUPERT, Wilmington, Delaware.

OLD PICTURES OF RICHMOND, VIRGINIA; state age, size, color, condition and prices. J. K. BEARD, P. O. Box 784, Richmond, Virginia.

COLORS CURRIER PRINTS, railroad, ships, sporting, historical, game birds; dolls, doll's furniture, toys, china, miniature furniture; blue and green edge china, dewdrop glass, colored flasks; antique items pertaining to Lafayette and so marked. It would be decidedly to your advantage to write to me before selling as I pay best prices. STEPHEN VAN RENSSLAER, Peterborough, New Hampshire.

HANDSOME ENGLISH SETTEE, about six feet long, walnut or mahogany, send photograph. Queen Anne tables or commode, iron fire back. MRS. N. W. DEMPSTER, 2425 Walton Way, Augusta, Georgia.

FOR SALE

WALNUT CORNER CUPBOARD, inlaid; quaint china press, pine; coverlets one hundred years old; curly maple four-post bed. MRS. EMILY W. BENNETT, 402 North Lombardy Street, Richmond, Virginia.

FIFTEEN INCH THOMAS BADGER TRENCHE, and an eight inch Daniel Melville pewter bowl. Both in proof condition. Will sell to highest bidder. No. 227.

SATIN DAMASK ROSE HANGINGS, six pair, gold cornices, lambrequins, tassels; Austrian hand-tufted rose rug, large; other choice antiques. No. 729.

STATES PLATE, stamped, Clews, warranted, Staffordshire, to highest bidder. No. 728.

PAIR ANTIQUE SHEFFIELD vegetable dishes; Chippendale mirror; Currier prints; two beautiful old quilts; pewter; copper lustre pitcher; plated communion set. JUSTINE E. MILLIKAN, 54 Gramercy Park, New York City.

CAULDON CHINA, 95 piece set, in blue, came from England about 1830. Will send photographs and particulars on request. HELEN PIERSON, 215 Mitchell Street, Ithaca, New York.

GOOSE-NECK ROCKER, sofa and bed; Sandwich glass lamps. PAUL F. GLOVER, 153 East 42nd Street, New York City.

BLACKSTONE ANTIQUE SHOP: Card table; tilt and turn-top table; shaving stands; Sheraton chest of drawers; tilt-top tables; lustre pitcher. H. L. WILKINS, Box 29, Blackstone, Virginia.

STANLEY & MILLER: Antiques; card tables; bureaus; four-post beds; ladder and fiddle-back chairs; goose-neck rocker; sofas; in rough or finished. 805 Main Street, Buffalo, New York.

GENUINE CROTCH MAHOGANY GRANDFATHER CLOCK made in England about 1800. Genuine Colonial antique, in perfect condition and very beautiful. Clocks of this character are seldom offered for sale. J. F. HOLMES, Roland Park, Baltimore, Maryland.

DUNCAN PHYFE SIDEBORD, brass claw feet; pair of card or serving tables to match, also with brass claw feet. Private collector. P. O. Box 297, Frankfort, Kentucky.

EARLY PINE cathedral and panel door corner cupboards; stretcher desk and table; blanket and sea chests; square deep apron taper leg table. THE LOFT, Camac above Pine, Philadelphia, Pennsylvania.

ANTIQUITY CLOCKS: Part of my private collection; several Terry Chippendales; other makes of shelf clocks, both wooden and brass works; three grandfather clocks; one grandmother clock. All beautiful early American types. Original movements in fine running order. Correspondence invited. State your wants. I might have same. P. O. Box 412, Butler, Pennsylvania.

VICTORIAN ROSEWOOD WORK TABLE, unusually attractive; two early tin sconces; small brass fender; brass and iron fire dogs and other pieces. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania, 12 miles south of Philadelphia. Telephone, Media 728-J.

WHEN IN LONDON FIND HIDDEN TREASURE, a quaint little shop full of beautiful old things priced exceedingly low. **HIDDEN TREASURE** 14 Mason's Yard, Duke Street, Piccadilly.

STAFFORDSHIRE PLATES, HISTORICAL SCENES, \$7.50 each, sent prepaid: *Wm. Penn's Treaty with Indians; Independence Hall, Philadelphia; Washington Crossing Delaware; De Sota's Discovery of Mississippi; Bunker Hill Monument*. Also Jerome mantel clock, \$10; brass candlesticks, \$10 a pair; beautifully stenciled tray, \$7.50. **Mc CARTY'S**, 849 Sheridan Avenue, Pittsburgh, Pennsylvania.

ANTIQUES, NEW SHOP, THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street, Taunton, Massachusetts. Will be opened about March first. General line.

WILL DISPOSE OF ANY OR ALL of my collection of Currier & Ives prints and hooked rugs. Description on inquiry. No. 733.

DRESSER DESK, mahogany, upper drawer pulls out forming desk with beautiful bird's-eye compartments, three large drawers below, \$175. **A. C. MILLIKAN**, 4 Albany Street, New York City.

OLD ENGLISH ETCHED GLASS DECANTER; Ridgeway Tam o' Shanter jug, photographs; copper pail and teakettle; ruby glass salts in silver standards with salt spoons; large, white, silk, fringed shawl. No. 734.

EARLY AMERICAN SLANT-TOP DESK, splendid condition; dolls' and children's furniture; cherry chest-on-chest, excellent condition, original brasses; cherry swell-front bureau with inlay and original George Washington brasses; portrait of George Washington on glass; courting mirror; occasional tables, cherry, mahogany and maple; tavern tables. No. 732.

GENUINE ANTIQUES: Rush-seat, ladder-back and spindle-back chairs; grandfather clocks; oak dressers; dining tables; highboys and lowboys; sets of mahogany chairs; samplers; old glass pictures; silhouettes; Staffordshire figures; pitchers; mirrors; ship models; oil paintings; water-color drawings; sporting prints; etc. Home and Export. Lowest trade prices. **G. H. CRAWFORD**, 49 Bridge Street Row, Chester, England.

RARE CURRIER & IVES PRINTS; *The Four Seasons*, \$200, framed; pair small Staffordshire dogs, \$25; three original A B C plates, \$50; rare pressed glass cup plates, one Henry Clay; two pair of pressed glass lamps; exquisite three-piece Chelsea tea set, \$65. **SAMUEL BINFORD**, 312 South Avenue, Glencoe, Illinois.

GENUINE ELI TERRY SHELF CLOCK, all intact, \$65; six mahogany slip-seat chairs, beauties, \$150; old cherry slant-top desk, refinished, a bargain, \$95. **FRENCH**, 5665 Windsor Avenue, N. E. Corner South 57th Street, Philadelphia, Pennsylvania.

WILL SACRIFICE old mahogany and walnut furniture including Sheraton dining-room pieces; Colonial card table; tilt-top tables; Duncan Phyfe sofa; four poster; etc. Photographs furnished. **MRS. F. W. BENNETT**, Quarters 215 B, Marine Barracks, Quantico, Virginia.

MAHOGANY CARVED FOUR-POST CANOPY BED, bureau, washstand and day-bed to match. Will sell complete set, or bed alone. Photographs on request. **MRS. JOHN W. DAVIDGE**, 2146 Wyoming Avenue, Washington, D.C.

HISTORICAL ENGRAVINGS; pair Chinese Chippendale chairs and table; maple and mahogany Sheraton bureau; mahogany and curly maple four-legged stand; tea set, peacock feather pattern; quilted satin bedspread; two pewter candlesticks. **THE KETTLE AND CRANE**, Boscawen, New Hampshire.

COLLECTOR OF ANTIQUE SPANISH FURNITURE offers for sacrifice sale before returning to Europe the following: beautiful old refectory table; 3 benches; sideboard; lovely old chest; priest robes; andirons; candlesticks; Louis XV glass bottles; colored prints, etc. **JOHN C. TUPPER**, 2271 Shattuck Avenue, Berkeley, California.

CURLY MAPLE AND CHERRY CHESTS OF DRAWERS; gateleg cherry tables; small maple pedestal table; cherry one-drawer stand; seven maple chairs with original cane seats; three mahogany chairs. **MRS. BRUCE HOGGSON**, Box 256, Gilbertsville, New York.

SOFA, straight back, upholstered in blue hair cloth, \$160; bureau desk, crotch mahogany, claw feet, \$180; tip table, tripod, cherry and curly maple, old brass catch, \$35; pair fiddle-back chairs, \$25; cherry drop-leaf table, carved legs, \$75; shaving mirrors, \$25 and \$30. All pieces refinished and crated. **THE JOHNSONS**, 44 Court Street, Binghamton, New York.

UNUSUAL COLLECTION OF FLASKS; Washington prints and engravings; hooked and braided rugs; maple highboys; secretary and slant-top desks. **MISS JENNIE M. WISE**, Seven Elms, 40 Church Street, Greenfield, Massachusetts.

THE OLD HOUSE WITH THE BLUE BLINDS, one of the finest collections of authentic antiques in this state. **MR. AND MRS. GEORGE PARKER BOLLES, JR.**, Antiquarians, 25 George Street, Bellows Falls, Vermont.

BEAUTIFUL FINE DOUBLE PAISLEY SHAWL, rose colored, perfect; small shell cameo brooch, Ten Commandments cross, pen, pencil, etc. **KATE L. CHASE**, Rockford, Michigan.

BEAUTIFUL BUREAU WITH MIRROR, veneered in mahogany, cherry, rosewood, walnut. Ends cherry. Price \$185. Complete line of antiques. **YE ANTIQUE SHOP**, 418 East Mansfield Street, Bucyrus, Ohio.

PAIR RARE PEWTER BETTY LAMPS, similar to plate 66, references to Hayward's *Colonial Lighting*; lantern with folding doors, plate 55, fourth; lantern, plate 50, fourth; Betty lamp stand, plate 20; prism lamp, plate 108; desirable triangular lantern; early screw-post candlestand; burl bowl with handles. **WILLIAM A. DICK, JR.**, 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

SHOP SUITE TO LET at 10 State Street, Marblehead, Massachusetts, season \$225. Other suites and rooms. Apply **JUNE HILLS HUNTER'S ANTIQUE SHOP**, 20 Circle Street.

CURLY MAPLE PIECES; two sets of hand-carved walnut dining chairs; choice pieces in cherry, walnut, mahogany. **ANTIQUÉ SHOP**, 311 West Sandusky Street, Findlay, Ohio.

WHISKEY FLASK, picture of Richard Arkwright 1732-1792 on one side, spinning frame with inscription *Inventor of the Spinning Frame* on other side. Best offer. **MARY J. GLADHILL**, Jefferson, Maryland.

DUTCH CHERRY AND MAPLE DRESSER, arched doors, reeded molding, drawers and apron maple, quaint and attractive; also oval pine table, slant legs; brass student lamp, oil burning, etc. **NORAH CHURCHMAN**, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

SIX AMERICAN DINING CHAIRS, 1748; painted pine chest, black horses; three early pine corner cupboards; old pine wagon seat; wingchair with stretchers; mahogany Martha Washington chair; pink and copper lustre; Jersey blown glass fish bowl; pair low post beds; twelve original American Hepplewhite chairs; pair portraits; *American Glassware* by Edwin A. Barber, reprint, \$5. **LOUISE BARBER MATHIOT**, West Chester Pennsylvania, R. D. 2.

SMALL MANTEL CLOCK bearing the words from *C. Jerome, New Haven, Connecticut*, \$50; small pine bench table, \$15; small pine blanket chest, \$15; pine grandfather clock case with broken arch, \$40; pine settee with solid back and walnut turned legs, rare, \$50; grape and leaf carved sofa, walnut, \$25. **MRS. E. S. MACILWAIN**, R. D. 1, Norristown, Pennsylvania.

IN MAHOGANY: 4 Chippendale chairs, \$400; dressing table, \$125; Sheraton bureau, reeded, \$75; good Empire bed, \$40; maple high poster, reeded, \$140; gilt ship mirror, perfect, \$50. Photographs. **MRS. HOWARD TILSON**, 18 Hall Avenue, Nashua, New Hampshire.

COLLECTION OF SIX MOTHER OF PEARL CARD CASES carried by ladies sixty years ago, four solid mother-of-pearl, two combination, \$5 apiece or \$25 for lot. **EMERSON**, 14 South 39th Street, Philadelphia, Pennsylvania.

BAXTER OWNERS, do you know values? I will examine prints and tell you current prices, for postage and ten cents. **D. M. WILLIS**, Box 237, Route F, San Antonio, Texas.

OLD SCENIC WALL PAPER over one hundred years old and in splendid condition. No. 736.

VISIT THE CORNER CUPBOARD, Chicago's new antique shop at 4529 Cottage Grove Avenue, full of interesting early American furniture, prints, pewter, glass, china, needlework, silhouettes, hooked rugs, clocks.

BLUE STAFFORDSHIRE WILKIES, three platters: *Errand Boy, Valentine, Rabbit on Wall*; four 10 inch plates: *Valentine, Playing Draughts, two Mouse*. Proof condition, wonderful colors. **P. O. Box 2, Riverton, Vermont**.

MAPLE GATELEG TABLE; curly maple bureau; painted settee; pewter inkwell, candlesticks, porringer; fine assortment of Staffordshire figures. **G. V. GLATFELTER**, 29 Northampton Road, Amherst, Massachusetts.

WALNUT LOWBOY, Queen Anne period; maple lowboy, ball and claw feet; gateleg table, maple base, pine top; broken pediment top secretary; paneled walnut chest, dated 1649; broken arch corner cupboard; 10 slant-top desks; 25 chests of drawers. General line of good authentic American antiques. Let me know your wants and I will try to fill your order. **H. L. LINDSEY**, **THE WHITE HOUSE**, 20 W. Washington Street, Media, Pennsylvania.

WHITE DOLPHIN BASE LAMP, \$40; pair green 10 inch barrel bottles, \$20; pink and white Nailsea lamp, \$35; lamp with red glass bowl, pear shape, grape pattern, \$40. **THE IRON GATE**, Fort Edward, New York.

FERTILE FARMING PROPERTY, rare opportunity for health, pleasure and profit. Comprises two comfortable dwellings and other needed buildings. Commands unique and magnificent view. **P. O. Box 2, Riverton, Vermont**.

DINNER SET OF YEDDO ROYAL STAFFORDSHIRE POTTERY in blues, reds and gold. All pieces have pagodas on them. **MRS. G. W. MILLER**, 147 Elm Street, Reading, Pennsylvania.

WANTED BEST OFFER for Currier & Ives colored prints: *The Life of a Sportsman, Camping in the Woods; and The Roadside Mill*. Good condition. **H. D. WOODCOCK**, West Eaton, New York.

DUPLICATE COLORED PRINTS and scarce bottles for sale by collector who will sell reasonably or will exchange for others which he can use for his collection. No. 683.

OLD SILHOUETTES; Edouards signed, full length, \$25 up, framed, Peale's Museum types; family and historical American miniatures. Other silhouettes \$3.00 up. **M. RUSSELL NUGENT**, Central Park, Long Island, New York.

HANDMADE FISH NET CANOPIES for four-post beds, rare and artistic early period designs, replicas of sixteenth and seventeenth century canopies. **MRS. LOUISE D. BROOKS**, 18 Church Street, Wakefield, Massachusetts.

ANTIQUÉ HOSPITAL, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. **J. PISTON**, 576 Lexington Avenue, New York City.

HISTORICAL BOTTLES; cup plates; Stiegel three mold old glass; Currier prints; paperweights. **RICHARD NORRIS**, Falls Schuylkill, Philadelphia, Pennsylvania.

VISIT THE SNOW ANTIQUE SHOP, handling a general line, at St. Clairsville, Ohio, ten miles west of Wheeling, West Virginia, on *National Old Trails* road. Everybody welcome, but especially dealers who personally inspect before buying.

ANTIQUES found in the Buckeye State of Ohio are seldom reproductions. Do not fail to get my March list as it contains numerous items of interest. Are you on my mailing list? W. P. McNARY, Bannock, Ohio.

THE OLD SHOPPE. Clocks; bottles; glass and china; furniture; coverlets; pictures and prints. Inquiries solicited. J. E. Howe, Richwood, Union County, Ohio.

ANTIQUE PICTURE NAILS with white, blue, green and yellow crystal star centers. The kind grandfather used. \$3 per dozen. **WILLIAM VAN RENSSLAER ABDILL**, Titusville, New Jersey.

OF INTEREST TO COLLECTORS AND DEALERS: Do you want to sell to antique dealers? During the last few years I have called on hundreds of antique dealers throughout Massachusetts, Rhode Island, Connecticut and part of Long Island. I should be glad to place my services and my automobile at the disposal of anyone interested in selling to the antique trade. List of over 900 antique dealers, \$5 per copy. **JOHN E. SULLIVAN**, 12 Holden Place, Dorchester, Massachusetts.

CURRIER & IVES PRINT, *New York Bay*, 25" x 20", original frame, \$65; pair mahogany ottomans, 20" x 17", \$50; Empire table, mahogany, carved base acanthus leaf, four claw feet, drop leaves, open 42" x 47", \$200; mahogany drop-leaf, one drawer, four carved legs acanthus leaf and feather, open 42" x 48", \$125; small cherry drop-leaf, one drawer, original brass, legs inlaid, open 34" x 41", \$60; pine duck-foot, one drawer, top 37" x 23", \$45; pine dough tray, 36" x 18", good splay to legs, \$37.50; small mahogany ottoman, 11" x 14", \$14; tavern tables in walnut with and without stretchers; twenty-five pieces Horn of Plenty glass; seven star and feather plates; Pennsylvania mocha, spatter, slip and gray crockery; pink Staffordshire; collection early toys and Windsor. We specialize in early Pennsylvania Dutch. Write us your wants. **HOWARDS OF YORK**, 1243 East Market Street, York, Pennsylvania.

TWO ALL-WHITE HAND-EMBROIDERED BEDSPREADS, unusually beautiful; pair walnut hall chairs, Flemish; pair Windsor chairs; pair amber glass lamps; doll's pine cradle; doll carriage; playhouse; spool dressing table. Photographs. **H. ANNIS SLAFER**, Belmont, New York.

FLORAL TINSELS in oval frames. Old-fashioned bouquets combining moss roses, fuchsias, bleeding heart, gentians, tiger lilies, etc. Just the right touch of color for the antique room. \$10 postpaid. **HOWARD ANTIQUE SHOP**, School of Commerce Building, Auburn, Maine.

HIGH FOUR-POST MAHOGANY BED; mahogany shaving mirror; Godey prints; pine chest; shelf clock, stenciled posts; small, plain bureau. **PAULINE SMITH BEARDSLEY**, Sandy Hook, Connecticut.

PAIR TURQUOISE BLUE BLOWN GLASS VASES, 10 1/2", \$16; green pressed glass celery, \$9; clear glass creamer, grapes in high relief, \$4; two writing boxes; Paisley shawl. No. 738.

PICTURE OF GEORGE WASHINGTON on satin; pair of clear glass sweetmeat jars; mugs; pair of peg lamps; pair of brass candlesticks with dolphin handles; Staffordshire dogs. **MARTHA KINGSBURY COLBY**, **YELLOW CAT SHOPPE**, 4 Church Street, On the Common, Bradford, Massachusetts.

CURLY MAPLE SLENDER HIGH-POSTER with canopy frame all original, \$125; solid curly maple blanket chest, two drawers, original, \$90; perfect pair glass fluid lamps, pewter collars and stems, \$25; other lamps, glass bowls, marble and opal bases, perfect, six for \$18, \$3.50 each, crating free; other antiques. **J. H. EDGETTE**, 508 Plant Street, Utica, New York.

WANT TO BUY? I am in the heart of fertile buying country district for early American antiques. I buy direct from farmers who save their best finds for me. I sell to dealers because I can buy so advantageously. I also collect and furnish entire rooms for private parties. Let me know your wants. No. 731.

CORNER DRESSER, belonged to Governor Oglethorpe, authentic; blanket chest; Napoleon type day-bed; large chairs; side chairs; brasses; copper; pewter; prints. Photographs sent. **CRAWFORD STUDIOS**, Richmond, Indiana.

EARLY AMERICAN HOUSE AND FURNITURE in exclusive section of beautiful Darien, Connecticut, near Long Island Sound. House thoroughly reconstructed true to period. Living room thirty by sixteen. Ten rooms, three baths, porches, balconies. Four open fireplaces, beautiful mantels, Dutch oven, hardwood floors, hot water heat, all conveniences. Landscaped grounds, garage. One of the finest specimens of early American homes within one hour of New York. Rare pieces of mahogany and maple furniture may go with house. Brokers recognized. **E. B. DEMING**, 1439 Aeolian Hall, 33 West 42nd Street, New York. Telephones: Longacre 8326—Residence Murray Hill 3800.

OLD DRAWN RUG, four by six, from Maine birthplace of John D. Long, former Governor of Massachusetts. Rug shows two large perfectly formed horses. Ideal for gentleman's den or billiard room, \$90. Photograph. No. 740.

CURLY MAPLE WARDROBE, large size, take down, all original. Set of four English prints: *First Steeple Chase on Record*; Chromo; lithograph of Troy, New York, 1848, large size; old steel engraving of Philadelphia, from Peter's Farm. Curly maple slant-top desk. Many other wanted things. **SHIP LANTERN SHOP**, 81 Allen Street, Buffalo, New York.

MEXICAN GLASS. Not a reproduction but a veritable continuation of glassmaking as introduced into Mexico by the Spaniards. Hand blowing, wooden molds and quartz or flint for raw material. Bottles, pitchers, flip and other glasses, etc., in a variety of sizes. Colors, greenish and blue. Prices very reasonable. Dealers welcome. **B. A. WHALEN**, importer, 1054 North Western Avenue, Los Angeles, California.

THREE DARK PINK SPATTER PLATES, peacock decoration, proof; walnut desk; walnut crow's nest, tilt-top table; pine chest with original hardware. **EARLY AMERICAN ANTIQUES**, 314 West Market Street, York, Pennsylvania.

CURRIER PRINTS: *Camping Out, The Narrows, Harlem Bridge New York, Old Homestead*; George Washington on glass; lavender and white cup plates; blue and white coverlets; curly maple tip table; curly maple two-drawer stand; curly maple sideboard; curly maple six-leg table; hook rugs; pewter; flasks, etc. **CHARLES JACOBY**, 234 South Market Street, Wooster, Ohio.

TWO TALL PINE CLOCKS, both excellent running order: **S. Hoardley**, \$70; **S. Thomas**, \$75. **H. W. MANN**, 15 Shepley Street, Auburn, Maine.

WALNUT PIE-CRUST TABLE, tip top on revolving bird-cage support, acanthus carving on knees of tripod legs, feet which terminate in claw and egg. Will sell at sacrifice. **R. H. HAZELTON**, M.D., Barret, Vermont.

OLD-TIME CONCORD COACH BODY, originally the property of Paul Revere. Authenticity attested by documents in Canton Historical Society. Send best offer. No. 739.

MAHOGANY BLOCK-FRONT SECRETARY; miniature ship models; clipper ship painting; maple furniture. **NEW ENGLAND ANTIQUE SHOP**, Brewer, Maine.

FOR SMALL DECORATIVE ARTICLES such as silhouettes, Godey prints, waste baskets, reproductions of old handboxes, plaited chintz lamp shades, old homespun things at reasonable prices, write to Grannycraft. No. 638.

CURRIER & IVES PRINTS: *Route to California, The Express Train, Washington's Farewell, Winter Pastime*. Other rare prints. **W. A. MANSELL**, 50 Congress Street, Boston, Massachusetts.

OLD & RARE BOOKS

Maps, autographs, and the like

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, stamps, and the like will, therefore, henceforth be segregated

in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, ten cents per word; minimum charge of \$2.00. Advertisements must be paid for when submitted.

WANTED

EARLY VIEWS, PRINTS, lithographs and books relating to Yale College and New Haven. **GEORGE E. THOMPSON**, 1366 Boulevard, New Haven, Connecticut.

OLD LAWS, ACTS, resolves, codes, journals, before 1830. Posters or handbills prior to 1870 wanted. **G. A. JACKSON**, 105 Pemberton Building, Boston, Massachusetts.

PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. **CHARLES F. HEARTMAN**, Metuchen, New Jersey.

AUTOGRAPH LETTERS of distinguished men, collections bought for cash; also books and pamphlets on early western travel, exploration and history, Indian captivities; state and town histories and genealogical books; early American engraved portraits and historical prints before 1830; libraries purchased. Good prices paid for material of value. **GOODSPEED'S BOOK SHOP**, Boston, Massachusetts.

STAMPS, United States and foreign; stamps on original envelopes; collections. **F. E. ARWOOD**, 683 Atlantic Avenue, Boston, Massachusetts.

BOUND VOLUMES OR FILES of American newspapers printed in the smaller cities or towns of the United States before 1850. **GOODSPEED'S BOOK SHOP**, Boston, Massachusetts.

STAMP COLLECTOR DESIRES old postage stamps, large or small lots. Those on original envelopes preferred; also any publications relating to stamps. Send for list. **GUY A. JACKSON**, 105 Pemberton Building, Boston, Massachusetts.

CURRIER & IVES PRINTS: rural, farm and winter scenes; western and frontier pictures; ships, railroads, whaling, fishing, hunting, trapping, skating, boating; views in cities. No. 688.

FOR SALE

AUTOGRAPHS, BOOKS AND PRINTS. Free catalogues. Books, prints and autographs. **NEWMAN F. MCGIRR**, 107 S. 22nd Street, Philadelphia, Pennsylvania.

HUNTER'S *STIEGEL GLASS*, one excellent copy of this rare book for sale. BLUE SHUTTER SHOP, Lenox, Massachusetts.

PORTRAITS OF GEORGE WASHINGTON, Thomas Jefferson, Mrs. James Greenleaf, painted by Gilbert Stuart. Andrew Jackson and Walter Price, painted by Thomas Sully. Daniel Webster by George P. A. Healy. General Winfield Scott by George Catlin, and other American celebrities painted by famous American painters. Prices on request. THE RARE BOOK SHOP, 822 Seventeenth Street, Washington, D.C.

RARE BOOKS AND AUTOGRAPHS, lists of either on request. ADELINE ROBERTS, 51 West 49th Street, New York.

ORIGINAL AUTOGRAPHS OF PRESIDENTS, signers, authors, royalty, etc., purchased and sold. Catalogues. JOHN HEISE AUTOGRAPHS, established 1885, 410 Onondaga Bank Building, Syracuse, New York.

INTERNATIONAL STUDIO, beautiful art magazine, contains illustrated articles about antiques, furniture, rugs, china, glass. Sample copy 80c stamps. E. M. DUNBAR, 114 Rowena Street, Boston 24, Massachusetts.

ORIGINAL AUTOGRAPH LETTERS of celebrities of all nations bought and sold; send for price lists. WALTER R. BENJAMIN, 154 West 88th Street, New York City. Publisher *The Collector*; \$1.00; established 1887.

OLD MAPS of all countries, for wall decoration, historical collection; also small maps for lamp shades. GOODSPEED'S BOOK SHOP, Boston, Massachusetts.

A CATALOGUE of Books about Books has been issued, containing some most unusual offerings. Mail on request. GEORGE P. HUMPHREY, Rochester, New York.

HUNDREDS OF COLORED MAPS by Hondius, Mercator, Blaeuw, and Speed. Large stock of colored fashion plates. THE RARE BOOK SHOP, 822 Seventeenth Street, Washington, D.C.

SMALL COLLECTION of early English poets in contemporary editions, moderately priced. Includes Jonson, Carew, Beaumont & Fletcher, Flatman. H. V. BUTTON, Waterford, New York.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

*HOLLYWOOD: ROBERT ACKERSCHOTT, 1735 Hudson Avenue.

CONNECTICUT

*GREENWICH: FRED DENSON & SON, 77 East Putnam Avenue.

NEW HAVEN:

*MARY G. ARMSTRONG, Park and Chapel Street. MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. General line.

*THE SUNRISE SHOP, 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

*NORWICH: THE ANTIQUE EXCHANGE, Myra F. Ward, 210 Disco Bldg.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street. STAMFORD: EDITH RAND, Old Benny Weed Homestead, Boston Post Road. General line.

*SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road. WATERBURY: DAVID SACKS, 710 East Main Street. Early Americana.

*WEST HAVEN: MARIE GOUIN ARMSTRONG, 277 Elm Street.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

DECATUR: RAINEY FARM ANTIQUES, MRS. JOHN CHALLENGER RAINEY, Bloomington Road. General line.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway. General line.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

*ROCKLAND: COBB & DAVIS.

*YORK HARBOR: NEW ENGLAND ANTIQUE SHOP.

MARYLAND

BALTIMORE:

FRANKLIN STUDIO, 1124 Cathedral Street.

*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

A. H. MURPHY, 12 East Read Street. General line.

MASSACHUSETTS

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

*NORMAN R. ADAMS, 136 Charles Street.

*CHARLES S. ANDREWS, 37 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*I. BRAVERMAN, 133 Charles Street.

*CRANFORD COTTAGE, 7 Smith Court.

*LEON DAVID, 80 Charles Street.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*KING HOOPER HOUSE, 73 Chestnut Street.

*E. C. HOWE, 73 Newbury Street.

*JORDAN MARSH CO., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MACKAY CO., 7 Bosworth Street. Auctioneers and Appraisers.

*NEW ENGLAND ANTIQUE SHOP, 36 Charles Street

*NEW ENGLAND SALES ASSOCIATION, Inc., 222 State Street, Hooked rugs.

*OLD ENGLISH GALLERY, 88 Chestnut Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SHREVE CRUMP & LOW, 147 Tremont Street.

*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

*TREASURES OF OLD ITALY, 81 Charles Street.

*FREDERICK B. WALDO, 88 Phillips Street.

*WILLIAM'S BOOKSTORE, 2 Milk Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

HARRIET WELLES CAPRON, 25 Avon Street.

*ISABEL C. WILDE, 2 Bond Street.

*WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE POET WHITTIER'S HOME, 42 Summer Street.

*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

HAVERHILL:

*W. B. SPAULDING, 17 Walnut Street.

HYANNIS: THE TREASURE SHOP. HELEN TRAYES, HULDAH SPAULDING.

*LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPOISETT: S. ELIZABETH YORK.

NEW BEDFORD:

MRS. CLARK'S SHOP, 38-44 North Water Street. General line.

*THE COLONIAL SHOP, 22-24 North Water Street.

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER.

PITTSFIELD:

*OSWALD'S ANTIQUE SHOP: 11 Linden Street.

*MISS LEONORA O'HERRON, 62 South Street.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.

*STOCKBRIDGE: THE LITTLE HOUSE SHOPPE.

*WARREN: C. F. COMINS.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

NEW HAMPSHIRE

KEENE: KEENE ANTIQUE SHOP. General line.

*PORTSMOUTH: HORACE M. WIGGIN, 350 State Street.

NEW JERSEY

*BAYONNE: BAYONNE ANTIQUE SHOPPE, 1169 Boulevard.

*BRIDGETON: THE OLD YELLOW HOUSE, 112 Broad Street.

*CAMDEN: JAMES F. IANNI, 1406 Haddon Avenue.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

FREEHOLD:

*J. B. KERFOOT.

*L. RICHMOND.

*HACKETTSTOWN: LARSEN BROTHERS, 265 Main Street.

HADDONFIELD:

*FRANCES WOLFE CAREY, 38 Haddon Avenue.

*MARTHA DEHAAS REEVES, 20 Potter Street.

MONTCLAIR:

F. S. CAPOZZI, 337 Bloomfield Avenue. General line.

*THE PEKING PAILOU, 147 Watchung Avenue.

*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 174 South Street.

*NUTLEY: ETHEL H. KAUFMAN, 244 Prospect St.

*PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.

NEW YORK

*ALBANY: JAMES VINT AND SON, 34 North Pearl Street.

*AUBURN: AGNES T. SULLIVAN, 24 Steel Street.

*AVON: J. PARKER MERVILLE.

*BINGHAMTON: L. J. BUCKLEY, 100 Sun Building.

BROOKLYN:

*CATHERINE CHASE, 31 Clinton Street.

*HARRY MARK, 749 Fulton Street.

CHARLES SOMMERLAD, 98 Orange Street.

CARMEL: THE PORCH, Putnam County. International antiques.

*CORTLAND: THE SAMPLER, 53 Prospect Terrace

*DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.

*GLENS FALLS: HUBBELL ANTIQUE STUDIO, 45 Park Street.

*GOSHEN: FANCHER'S COLONIAL SHOP.

HUNTINGTON, L. I.: THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.

*ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

MARCELLUS: MARTHA JANE'S. General line.

NEW ROCHELLE:

BERNICE ADAMS LORING, 91 Woodland Avenue.

*DOROTHY O. SCHUBART, Inc., 651 Main Street.

NEW YORK CITY:

*LOUIS L. ALLEN, 521 Madison Avenue.

*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.

*HARRIET BRYANT, 2 West 47th Street.

*BURNET-CLARK, LTD., 131 East 57th Street.

*THE COLONY SHOPS, 397 Madison Avenue.

CHILDHOOD, Inc., 108 East 57th Street. Children's antiques.

*COPELAND AND THOMPSON, Inc., 206 Fifth Avenue. China.

MRS. EHRICH, 707 Fifth Avenue. General line.

*HARE & COOLIDGE, 54 West 11th Street.

*C. VANDERVEERE HOWARD, 141 East 57th Street.

*RENWICK C. HURRY, 7 East 54th Street. Pictures and paintings.

*MARY LENT, 9 East 8th Street.

*JANE WHITE LONSDALE, 114 E. 40th Street.

*H. A. & K. S. MCKEARN, 735 Madison Avenue.

*C. J. MORAN, 541 First Avenue.

*MARTHA MORGAN, 120 E. 57th Street.

*NOBLE & COMPANY, 126 Lexington Avenue.

*MARY CLAIRE O'BRIEN, 63 Fifth Avenue.

*FLORIAN PAPP, 684 Lexington Avenue.

- *GRETE STENCEL, 19 East 48th Street.
 *OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.
 *THE ROSENBAACH COMPANY, 273 Madison Avenue.
 *THE 16 EAST 13th STREET ANTIQUE SHOP.
 *C. M. TRAVER COMPANY, 23 East 62d Street.
 *HENRY V. WEIL, 126 East 57th Street.
 *JOHN WEISS, 625 Lexington Avenue.
 *ADRIEN F. WELLENS, 345 West 88th Street.
 *WEYMER & YOUNG, 39 E. 57th Street.
 *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
 PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
 *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.
 POUGHKEEPSIE:
 *J. B. Sisson's Sons, 372 Main Street, Auctioneers and Appraisers.
 Mrs. E. E. WALTER, 103 Market Street. General line.
 *SOUTH SALEM: ELIZABETH BACON, Westchester County.
 *STATEN ISLAND: THE SNUG HARBOR ANTIQUE SHOP, 170 Tyson Street, New Brighton.
 *UTICA: OLD MAHOGANY SHOP, 813 Union Street.

NORTH CAROLINA

GREENSBORO: THE ANTIQUE SHOPPE, 305 North Elm Street.

OHIO

COLUMBUS:

THE ANTIQUE SHOP, DOROTHY SCHMIDT, 11 South 4th Street.
 THE YEARS AGO SHOPPE, 67 North Washington Street.

*TOLEDO: THE RUMMELL STUDIO, 1819 Jefferson Avenue.

PENNSYLVANIA

ALLENTOWN: Mr. and Mrs. M. S. JACOBS, 1236 Walnut Street. General line.

BETHLEHEM:

A. H. RICE, 519 North New Street. General line.
 SCHUMM ANTIQUE SHOP, 451 Main Street. General line.

CHAMBERSBURG: STONY BATTER ANTIQUE EXCHANGE, Inc., North Second St. General line.

- *CHESTER: CLARENCE W. BRAZER, 302 Crozer Building, 421 Market Street.
 CHRISTIANA: WILLIAM R. FIELDS. General line.
 DOUGLASSVILLE, BERKS COUNTY: YE OLDE ANTIQUE SHOPPE, Philadelphia and Reading Pike.
 DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.
 ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.
 GLENSIDE: DORA E. SEELEY, Waverly Road. General line.
 LANCASTER: Mrs. A. K. HOSTETTER, 10 South Queen Street.
 *MEDIA: THE BLUE EAGLE ANTIQUE SHOP, Mrs. BAUGH, 413 East Washington Street.
 PHILADELPHIA:
 *JAMES CURRAN, 1625 Pine Street. General line.
 *MARTHA DEHAAS REEVES, 1026 Pine Street.
 *NATIONAL PATENT REED SALES Co., Drexel Building Paper twist.
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 THE LOFT, Camac above Pine Street. General line.
 *THE ROSENBAACH COMPANY, 1320 Walnut Street.
 THE STUDIO SHOP, 317 South 16th Street. General line.
 *ARTHUR J. SUSSEL, Spruce, cor. 18th Street.
 PITTSBURGH: McCARTY's, 849 Sheridan Avenue. General line.
 *POTTSTOWN: THE ANTIQUE SHOP OF Mrs. M. B. COOKEROW, 265 King Street.
 WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.
 *WHITE MARSH HAYLOFT ANTIQUES, Bethlehem Pike.
 *WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, 69 North River Street.
 YORK:
 BERGMAN ANTIQUE SHOP, 322 S. Duke Street. General line.

BERKSTRESSER'S LITTLE SHOPPE AROUND THE CORNER, 115 South Edgar Street.
 JOE KINDIG, JR., 304 W. Market Street.
 CAROLINE LOGAN, 253 East Market Street.
 YORKTOWNE ANTIQUE SHOP, 136 East Market Street, Lincoln Highway.

RHODE ISLAND

PROVIDENCE: BERTHA B. HAMBLI, 224 Waterman Street.

*WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

VERMONT

*BELMONT: OLD CURIOSITY SHOP, E. E. WHITE.
 *NEWFANE: THE BLACK KAT ANTIQUE SHOP, FRAYE B. BROWN. Mirror picture painting.

VIRGINIA

FREDERICKSBURG: THE QUARTERS, 303½ Amelia Street.

RICHMOND:

*J. K. BEARD, Brewery's Mansion.
 *H. C. VALENTINE & COMPANY, 209 East Franklin Street.

*ST. PETERSBURG: Mrs. B. L. BROCKWELL, 232 N. Market Street.

WASHINGTON, D.C.

*MRS. CORDLEY: 812 17th Street, N. W.
 *GEORGE W. REYNOLDS, 1742 M Street, N. W.
 THE OLD VIRGINIA SHOP, 918 17th St., N. W.

WEST VIRGINIA

*CHARLESTON: Mrs. ROBERTA C. NICHOLSON, R. F. D. 1.

WISCONSIN

*APPLETON: THE PETTIBONE-PEABODY Co.
 ENGLAND

*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.
 CHESTER: G. H. CRAWFORD, 49 Bridge Street Row.

*DERBYSHIRE: FRANK W. TAYLOR, Bakewell.
 *HIGH WYCOMBE: FRED SKULL.

LONDON:

*HARRY BREWER, 40 Hanway Street.
 *CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, W. 14.
 *ARTHUR EDWARDS, The Stratford Galleries, 59 Wigmore Street, Cavendish Square.

Echoes of Olden Days

3¼" diameter, round, Revolutionary snuffbox. Decorations: gallants, lady, dog, etc. Black and old buff color, \$5.
 Fine old English red walnut, swell-front Hepplewhite bureau, French feet, oval inlay and inlaid edges on drawers and top, leather band inlay around base, \$225.

Real Bennington cow, unusual; hall mark F on base. Perfect except piece of tail broken but not lost, \$20.

Double-cut bust silhouette of young man, unframed, well defined details. Genuine, old, guaranteed, \$8.

6¾" diameter pink lustre plate, lattice, rose and feather, \$6.

A fine native pewter camphine candle-lamp. Rat-tail handle is on the bowl instead of on the rim of the saucer. Soft pewter, unmarked, \$25.

Pair of very nice condition crotch mahogany, rose carved spindle-back chairs, slip seats; for desk or powder-table use, \$15 apiece.

Hepplewhite rich mahogany swell-front bureau, French feet, two rows of inlay on apron, original beaded brass key escutcheons; handles, brass reproductions, \$150.

Crated Prices

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Thorp's Antique Shoppe

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CHARLES H. PALMER, Proprietor

We wish to buy a 54" solid mahogany table with drop leaves. Would prefer to have one with six square tapered legs. *What have you to offer? Write and send photographs.*

James Curran

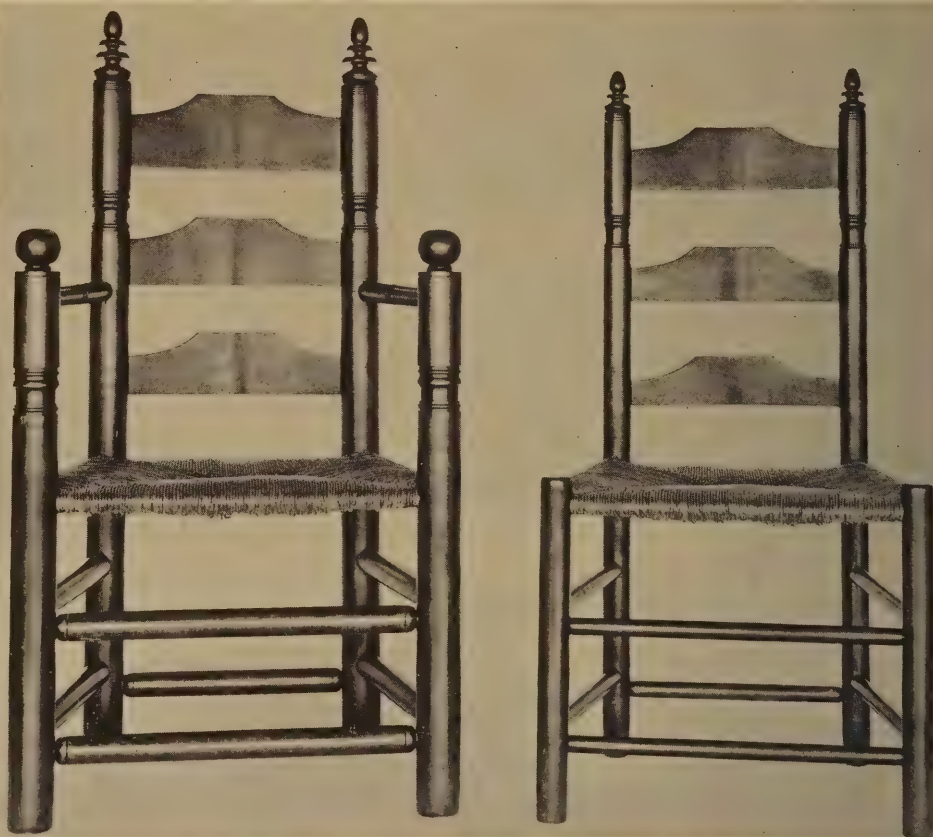
1625 Pine Street

Philadelphia, Pa.



GENUINE ANTIQUES

Furniture, China
 and Silver. Old
 Phila. wood and
 marble mantels.



BEAUTY CONSTRUCTION STYLE

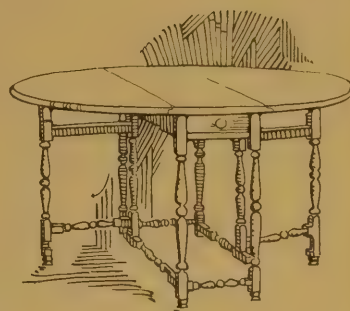
An old Norman tooth chest is one of the extreme rarities. Chairs like these of Pilgrim type are almost as rare. These reproductions are available, also all good Pilgrim and Windsor patterns.

Shown at my studio 46 Park Street (close to station) Framingham, Massachusetts

WALLACE NUTTING

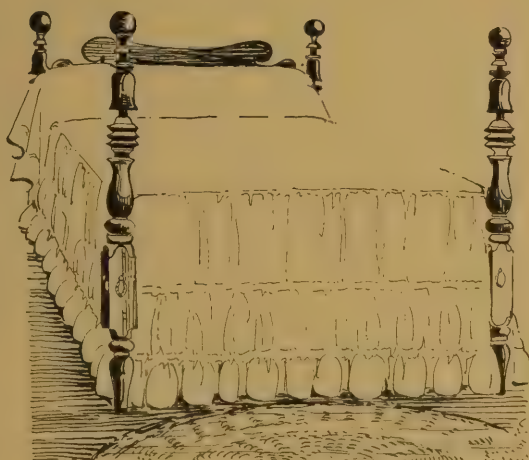
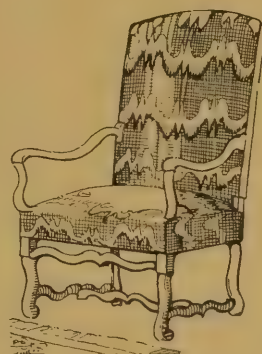


In Our Antique Room



TREASURE-SEEKERS who delve into the past for time-tested beauty, find in our Antique room many choice pieces as adaptable to use as they are lovely to look at. Perhaps the piece you are looking for to complete either a collection or a room is waiting for you here.

We invite you to come in, at any rate, and enjoy our collection.



Jordan Marsh Company

SIXTH FLOOR OF THE FURNITURE BUILDING

Boston

::

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Massachusetts



American Secretary of about 1785

THIS secretary is beautifully proportioned, and made of exceptionally fine grained mahogany. It was probably fashioned by a New England craftsman about 1785. The carving at the top is exquisite, and is believed to be the work of McIntyre himself. The cabinet of the desk is very lovely. The mounts are all original.

This secretary is one of a number of remarkable pieces that we have just secured. All are authentic, in excellent condition, and are the work of the best cabinet-makers of their time.

You are cordially invited to spend as much time as you wish studying these examples of early American arts and crafts. You will not be under any obligation to us. We are glad to have as many people as possible enjoy these treasures on our third floor.

Shreve, Crump and Low Company

FOUNDED IN 1800

Jewelers, Goldsmiths, Watchmakers, Antiquarians

147 Tremont Street

Boston, Massachusetts

ANTIQUES

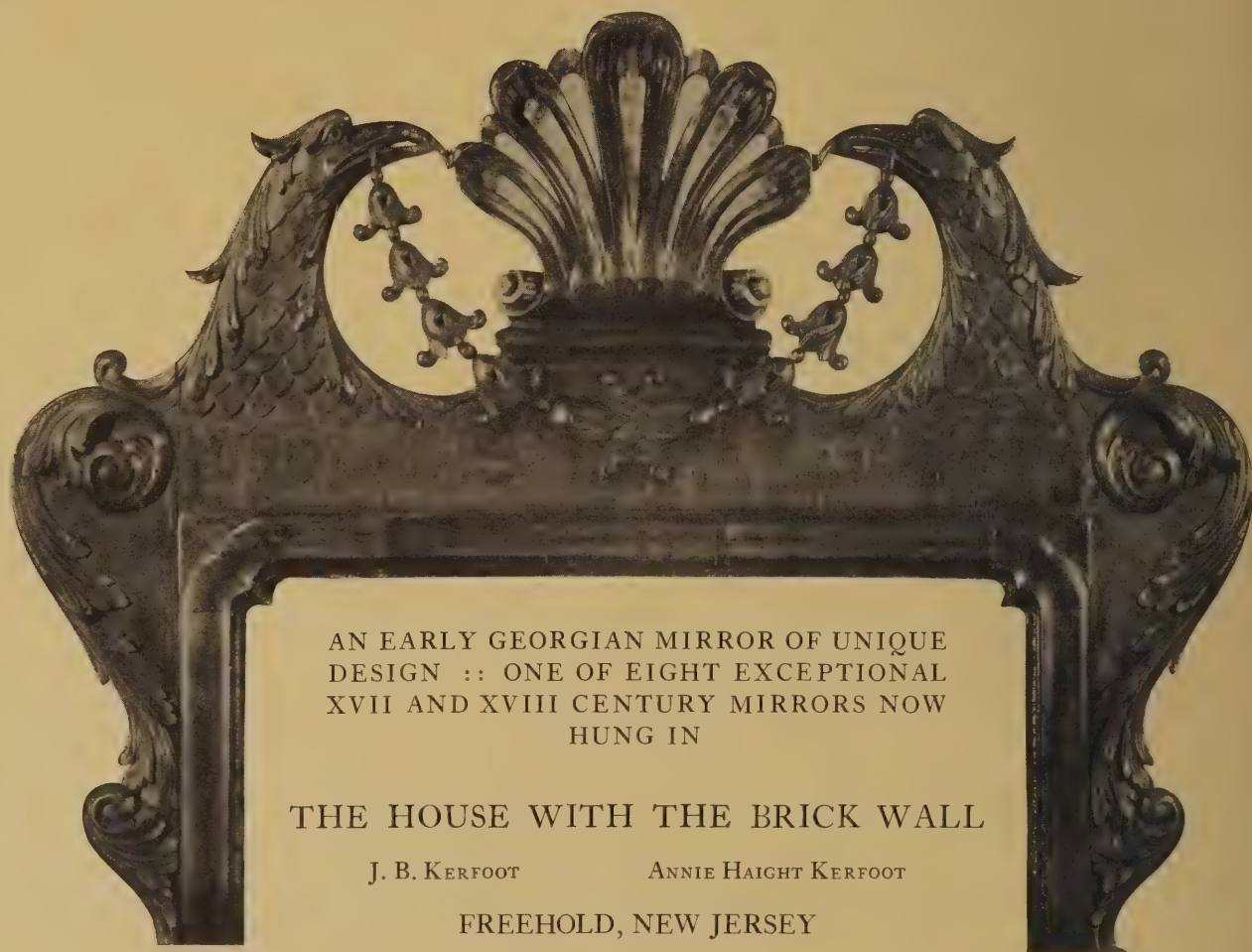
APRIL, 1926



APRIL FASHIONS OF YESTERDAY
A CURRIER & IVES CARICATURE

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



AN EARLY GEORGIAN MIRROR OF UNIQUE
DESIGN :: ONE OF EIGHT EXCEPTIONAL
XVII AND XVIII CENTURY MIRRORS NOW
HUNG IN

THE HOUSE WITH THE BRICK WALL

J. B. KERFOOT

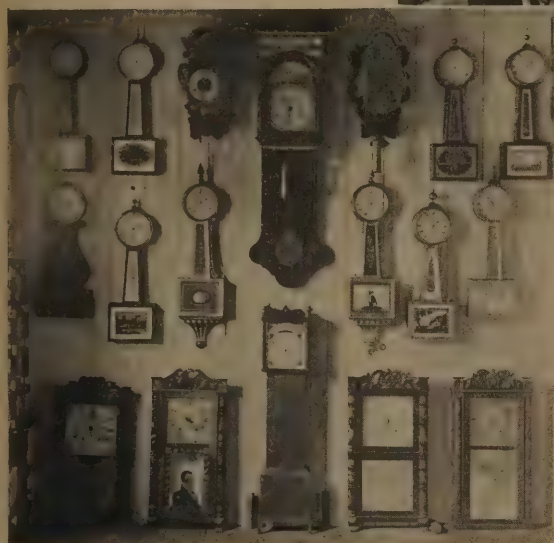
ANNIE HAIGHT KERFOOT

FREEHOLD, NEW JERSEY

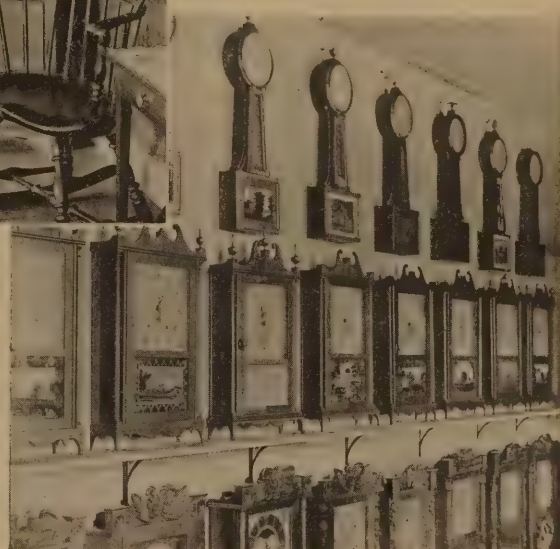
Early American Clocks



Early European Clocks



W & J
SLOANE



HAVING recently acquired a notable group of about 400 early clocks — both European and American — we invite the attention of collectors to the opportunity for obtaining rare and interesting specimens. These clocks, which represent a lifetime of collecting, include examples by such makers as Willard, Curtis, Terry, Hoadley, Dunning and others, and comprise virtually all the better known clock types, as well as numerous oddities. All are in good condition.

W. & J. SLOANE

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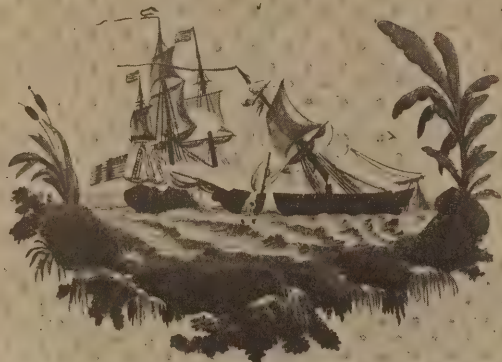
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Made in France soon after August 19, 1812, the commemorative paper here pictured, has been lost for more than a hundred years. This piece, found in a trunk in Pennsylvania, recently came into my hands.

On a ground of mysterious blue, sown with dark blue stars, appear medallions depicting Captain Hull flanked by victories, and the stricken "Guerriere" overwhelmed by her American adversary.

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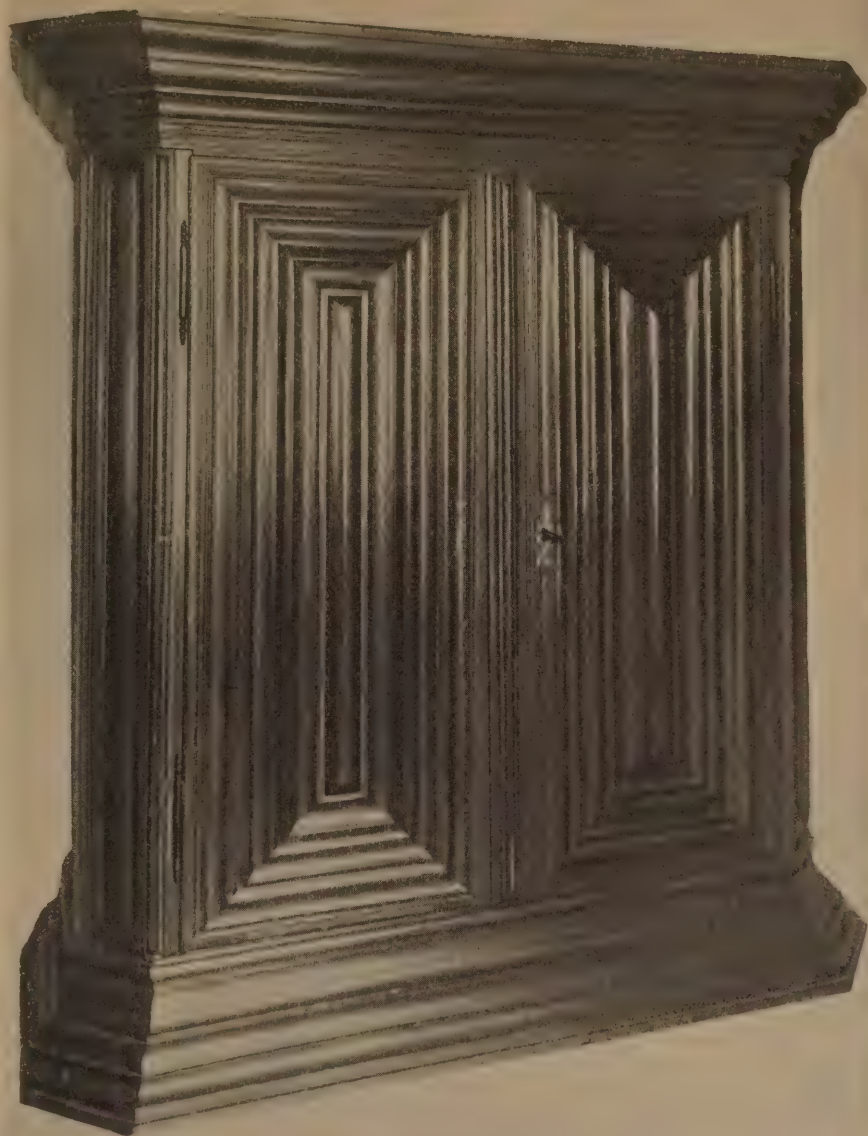
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illustration, was, until
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the possession of de-
scendants of the family
for something like a cen-
tury and a half.

It is of oak, of a wonder-
fully aged, palish tone,
extremely massive in
conception, with original
heavy iron lock, bolts
and hinges and is in origi-
nal unrestored state.



In shape it is rectangu-
lar, a point not made
clear in the illustration,
and apart from its inter-
esting historical asso-
ciation is altogether an
unique and most de-
sirable possession.

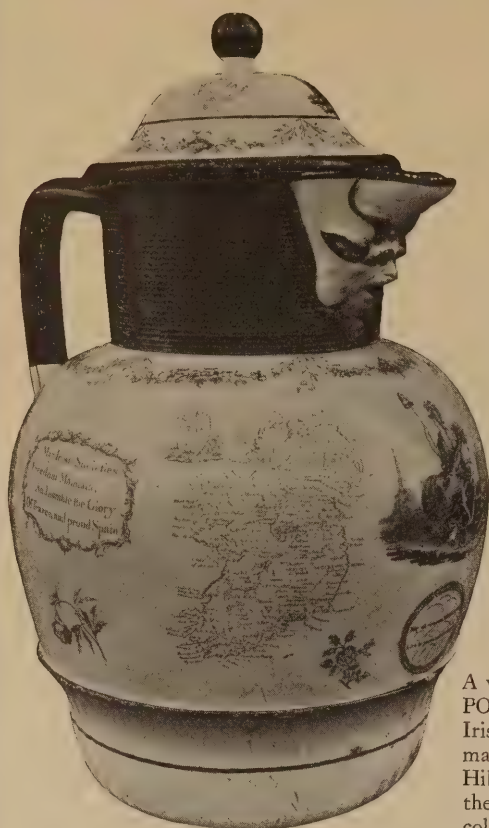


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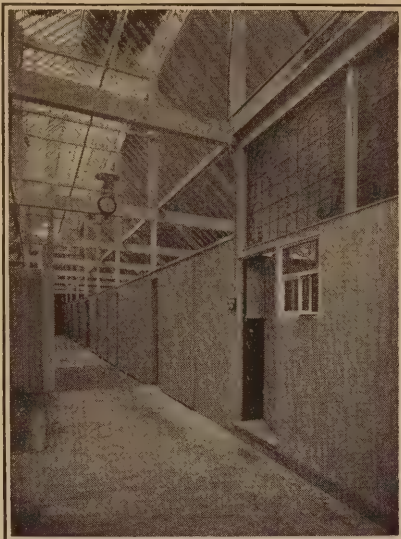
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Left — Rare Desk: serpentine cabinet, fluted inset corner columns; original brasses; untouched condition throughout.

Right — Philadelphia Dressing Table; style of William Savery; beautifully carved drawer; shells on knees of cabriole legs; inset fluted corner columns.



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ALL the items in my collection are, of course, genuine; quite as important, they have not suffered repairs. I have always made it a principle to purchase nothing that has been already tampered with and nothing that would require material repairs. When most of my collecting was done, this principle was possible of application. Today it gives my clients access to pieces such as will soon be undiscoverable save in text books and museums and whose value will be beyond all present standards of appraisal.

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ANTIQUES

Vol. IX

APRIL, 1926

No. 4

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Telephone

Liberty 3118

This is neither the time nor the place for ANTIQUES to indulge in self-complacent yelpings about the rapid increase in its circulation.

But the fact remains that, for the past year and more, each new month has brought such increasing demands for current and early copies of the magazine as to leave the publishers without any reserve supply of their own.

They are, already, advertising for copies of De-



A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Entered as second-class matter Dec. 6, 1921, at the post office of Boston, Mass., under the Act of March 3, 1879.

cember 1925, January 1926 and February 1926 issues, as well as for others which are quite out of supply.

As a result, some regular subscribers who had allowed their subscriptions to lapse find their files of ANTIQUES almost irreparably incomplete.

The moral is more easily applied than observed. Nevertheless ANTIQUES would like to urge that, when their renewal date draws nigh, subscribers do not take a chance, but promptly send a check instead.



Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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Left. A fine old Chippendale mahogany kneehole Dressing Table, with rising top enclosing the original fittings and adjustable mirror; having 7 drawers under, with cupboard in center. Width, 3 feet. Depth, 2 feet. Height, 2 feet 8 inches.

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Right. A fine old Chippendale carved mahogany Armchair, with Gothic pierced back; the edges delicately carved with unusual rope beading. Height of back, 3 feet.

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BENJAMIN FRANKLIN WRITING-ARM WINDSOR

A very simple, straightforward type with no great elaboration of turnings. Benjamin Franklin returned to America from his nine year term as ambassador to France in 1785. He died in 1790. These dates may assist in determining the date of this chair. See accompanying article on *The American Windsor Chair*.

Owned by the University of Pennsylvania.

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IX

APRIL, 1926

Number 4

The Editor's Attic

The Cover

THE specimen of springtime fauna pictured on this month's Cover seems singularly appropriate to a first of April advent. He will recall to some that halcyon period in American life when the dude, often derisively characterized as the penny dude, thrilled our urban thoroughfares with the altitude of his choker collars, the expansiveness of his Ascot ties and the almost unbelievably adhesive snugness of his trousers. But the blissful beauty here portrayed antedates the dude by close to forty years, for he is none other than the American simulacrum of the French "boulevard lion" of 1853. His costume is quite unmistakable: it differs from that of the dude era of the eighties and nineties in the insistence upon a tall hat covering a riotous hirsute extravagance, the excessively full coat sleeves, the prison-striped trousers and the high-heeled boots.

The print which thus amusingly represents for us an aspect of the fashionable fifties is entitled *Traveling on His Beauty*. Currier & Ives at 152 Nassau Street, New York, are recorded as the lithographers. The work must be one of the earlier publications of the firm, which, it will be recalled, came into being as a partnership in 1850. For the copy from which the Cover engraving was taken the Attic is indebted to Walter F. Larkin of Ridgewood, New Jersey.

The Status of Reproductions

THE present widespread interest in the collecting of early American furniture has begun to exert a powerful influence upon the taste in furniture displayed by the American people in general. Even among those who possess no developed historical sense and no antiquarian interest whatsoever there is evidence of a growing preference for so-called "Colonial types" of household gear; while from householders who, for reasons of economy or practical utility, are obliged to supply their homes with newly made equipment there comes a steady and insistent demand for examples made in the identical styles and from the same woods that were anciently employed.

The shrewd instinct of the manufacturer has been quick to perceive this situation and to turn it to account. In consequence, it is impossible to enter the furniture market anywhere today without encountering innumerable pieces of furniture which are offered as reproductions of forefather types. Some of them are very good; some are very bad; but, as they all claim to qualify in the same ancestral category, it behooves the uninitiated purchaser to be quite as wary in selecting his copies as in purchasing ostensible originals. Indeed, he is rather more liable to come a cropper in the first instance than in the second. Hence, the following observations.

NOW ANTIQUES believes whole-heartedly that the manufacture and wide utilization of reproductions of early furniture are not only inevitable but are to be encouraged. For that reason the magazine has not hesitated to accept a limited amount of advertising from firms which specialize in producing authentic replicas — particularly of types whose rarity makes them virtually unobtainable except through the medium of reproduction.

Between the really old and its frankly modern copy there can never exist any rivalry that is inimical to either. The purchaser of accurate reproductions is frequently well on his way to becoming a collector of originals. And when one has acquired a taste for antique furniture, he is seldom satisfied with even the best of the new, except as it offers recognizable advantages in practicality for specific purposes. The fear, expressed by some collectors, that a few mellowing years will make original and reproduction quite indistinguishable one from the other appears to have no very sound foundation in probability — particularly now that so many makers of reproductions are burning their trademarks into their wares with conscientious depth and thoroughness.

Reproductions Should Reproduce

THE objection to reproduction furniture, in short, lies not in its occasional excellence, but in its too frequent inferiority. Far too many of the specimens that are presented as faithful copies of the old are not copies at all;

they are merely rude approximations, and, as such — from any critical standpoint — doubly spurious. The excellence of early types, it must be remembered, resides not in their general form but in their wealth of exquisitely studied relationships of line and proportion, to which the irregularities of hand workmanship impart an air of spontaneity and freshness. Only with the aid of an infinitude of careful measurements and remeasurements — with the original constantly at hand for comparison — is it possible, in a new piece of furniture, to achieve those nuances of design and finish which distinguish the old. The finer the example which is being copied, the more closely does this statement apply — for, in the upper reaches of furniture-making, even a slight deviation from the scale of an original model may hopelessly distort and vulgarize the copy.

As it happens, comparatively few manufacturers of furniture on a commercial scale have any wish whatsoever to own original examples from which to derive their designs. Few trouble even to make sure that the models which they produce conform in proportion and detail to the standard set by accessible museum originals. The general tendency seems to be to borrow the errors of one's competitors, or else to depend for guidance upon photographs and engravings, which — however stimulating to the inventive faculty — are far from supplying adequate data save to the most expert and erudite of designers.

Not Only Form but Finish

AND what applies to design applies likewise to materials: to woods and their proper matching when they are pieced together; to the application of veneers; to finishes. Care in these particulars constituted an important element in giving, even to the more humble furniture of old time, the capability of steadfastly exercising its charms, not only undimmed but enhanced, through centuries of use. A similar care is essential in the fashioning of reproductions, if these are to be considered worthy of their name.

Apparently it is easier to lay claim to making faithful copies than actually to make them; hence, in the main, the word is likely to stand for the deed, and the crude approximation for the accurate rendering. The purchaser of reproduction furniture, therefore, unless he has already achieved some critical expertness, will do well to follow the footsteps of the neophyte in antique collecting and do his buying where he can rely at once upon the integrity and authority of those whose goods he acquires.

Improved Designs and Mongrels

In some ways more objectionable than the cheap and ignorant approximation of antique furniture is the sophisticated and expensive attempt at improvement on the standard types. Sometimes such improvement consists in nothing more radical than giving a fantastic outline to some hitherto staid member of a chair or table — for the sake of gaining novelty. Sometimes it takes the form of a

hybrid combination of standard motives; sometimes, again, it offers elements apparently quite new, because derived from sources foreign to all previous cabinetmaking tradition.

Whatever the procedure, the outcome is seldom happy. Art, like nature, admits the hybrid very gradually among its permanent acquisitions — granting the newcomer recognition only when it has achieved the distinction of individual characteristics and the ability to transmit them unimpaired to its own posterity. Consideration of this principle might well be recommended to those advertisers, not only of furniture but of various fine household gear, who emphasize the recondite sources of a new pattern as if these were an evidence of special merit in the design.

The diminutive crest of a spoon handle owes its shape to the designer's rapt contemplation of the dome of Santa Sophia; a child's porringer modeled after an engraving of Hadrian's Tomb sets the style for an entire silver service; a roomy, four drawer dresser is fragrant with memories of the past because its contours and decoration are derived from great-grandmother's sampler, Aunt Lydia's best Sunday hatbox and Uncle Ebenezer's wooden leg, all recently discovered in the attic of an ancient dwelling at Bylemouth. If domestic pets could be evolved with the empirical abandon possible to furniture construction, we might at any time expect to read rhapsodic publicity concerning the merits of the new "canalapion" — a charming household companion embodying in one exquisite animal the cozy fluffiness and the affectionate disposition of the lap dog, the coloristic variety of the chameleon, and the vocal qualifications of the canary bird.

Good Taste Always Unstable

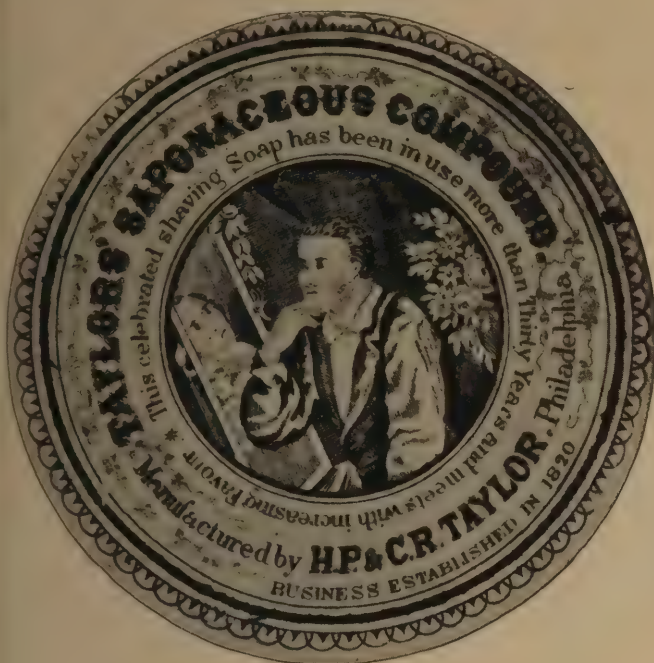
Good taste, however widespread and supported at how ever high a level, is always liable to become the victim of the elemental human desire for change — for novelty. When the creative enthusiasm of eighteenth century design waned, it was succeeded, in the nineteenth century, by that self-conscious eclecticism which we today characterize as Victorian. The furniture which this movement produced was far from poor in workmanship; but it was inferior in design — and that primarily because its makers were searching for novelty, and believed that they had found it when, having divorced motives whose harmonious relationship had been established by decades of slow development, they recombined them according to the bizarre promptings of an appetite for change.

The student of art history, who today looks about him, can hardly fail to observe various symptoms presaging the return of an era of similar sterile experimentation — into which a distorted romanticism, sheer commercialism, and an inevitable human weariness with the monotony of excellence all enter as precipitating causes. When such a movement once gets under way, there is no such thing as stopping it; like the measles it must run its course. To offer serious combat is simply to engage in a futile demonstration. Under such circumstances, the best course for sensible folk is to immunize themselves against contagion.

In this process they may be assisted by the realization that fashions are often much like plagues—not necessarily desirable however widely prevalent.

A Datable Pot Lid

To Mrs. Frank J. Doerhoefer of Fort Edward, New York, the Attic renders thanks for the picture of a Philadelphia pot lid which materially assists in placing the firm of Taylor, perfumers, upon a sure foundation of date. Mrs. Doerhoefer's specimen, in which the central medallion is printed in black while the lettering and surrounding decorations are in purple, depicts a young man of Byronic



aspect who, apparently, has just become acutely aware of his need for a shave. The inscription which surrounds this touching portrayal is appropriate. It informs us that Taylor's saponaceous compound is a celebrated shaving soap which has been in use for more than thirty years, and that it is manufactured by H. P. and C. R. Taylor of Philadelphia, whose business was established in 1820.

The obvious inference to be drawn from this historical note is that the pot lid under consideration dates from the early 1850's. It would be hard to appraise the precise value of that fact as a guide to the date of the lid showing *Washington Crossing the Delaware*—which appeared on the Cover of *ANTIQUES* for December, 1925, and which, it may be recalled, was likewise produced for the Philadelphia firm of Taylor. The *Crossing the Delaware* lid carries the name of H. P. and W. C. Taylor; the lid depicting the young man in need of a shave bears the name of H. P. and C. R. Taylor. The former specimen is considerably the larger of the two, with a diameter of five and one-eighth inches; whereas the other measures but three and three-quarters inches. Which of them is the earlier would best be left to the decision of a Philadelphia directory.

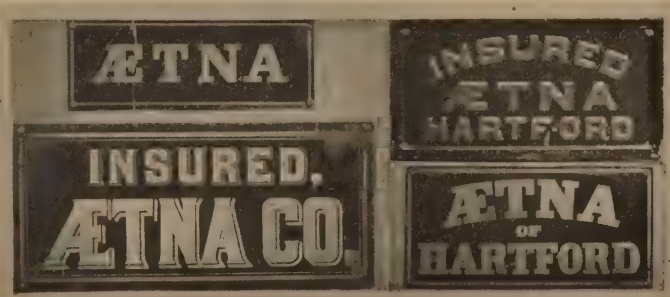
The Tragic End of Fire-Marks

THE quality of oldtime fire-marks which makes them offer constant temptation to certain collectors is, primarily, their symbolism. As with the ancient inn signs of days when many potential patrons could not read, the device was more necessary than the lettering as a means of identification. It may often have constituted the only sure means of avoiding so tragic a contretemps as that of unwittingly saving a house protected by the aegis of a rival concern. Indeed, the old English marks illustrated by Mr. Gillingham in his article on the subject, published in the December, 1923, number*, appear to be quite devoid of lettering. So, too, were such early American marks as those of the Insurance Company of North America and the Green Tree.

The molding of an emblem to be multiplied in cast lead or iron called for some ingenuity in design and some artistic ability. Growing literacy was, therefore, somewhat of a blow to art. While a number of insurance companies still clung to an emblem which was intended to be characteristic, and was frequently picturesque, other concerns, more practical and prosaic, satisfied themselves with a metal plate of oval or oblong shape, boldly inscribed with the company name and the simple but comforting word *Insured*.

Lead, the original material for fire-marks, gave way in its time to cast iron; and cast iron yielded to stamped tin; and thereupon departed the mark's last vestige of aesthetic desirability. Its only functions remained the strictly utilitarian ones of advertisement and of encouragement to the local hose company.

Evidently the artistic tradition of the fire-mark succumbed more readily than the mercenary one, for *The Aetna Fire Messenger* relates that, even until recent times, it was customary for insurance concerns to reward volunteer fire companies for particularly zealous service. Hence, it was considered advisable to signalize with a prominent mark those spots in a community in whose behalf special service would be properly required.



To *The Aetna Fire Messenger*, likewise, the Attic is indebted for photographs of several of the modern tin marks of the Aetna Insurance Company. These marks are of uncertain date, yet, obviously enough, of recent manufacture. The only reason for reproducing such purely utilitarian examples is that of giving completeness to a discussion opened some time ago.

*See *ANTIQUES*, Vol. IV, p. 277.

The American Windsor Chair

By J. STOGDELL STOKES

Illustrations from the author's collection

ALL authorities agree that Philadelphia was the birthplace of the American Windsor chair. It was probably made here as early as 1725. Although there is also documentary evidence, the Dutch form of center stretcher used in the oldest Philadelphia Windsors is the best proof of their early date and of Philadelphia's priority in making them. Their growing popularity soon led, however, to their being shipped in increasing numbers to other parts of the Colonies, where local chairmakers began their production, often advertising chairs "as good as those made in Philadelphia."

In a very interesting article on Windsors, published some years ago,* J. B. Kerfoot claims that the American Windsor inherited more from the roundabout chair, popular in England and America at the end of the seventeenth century, than from the English Windsor. Both of these older types had their influence, but the resulting American Windsor was a chair so different from its ancestors that no one ever fails to recognize it in any of its various forms, although, as Mr. Kerfoot points out, one may be totally unable to describe it when it is not on hand.

MATERIALS

Our early chairmakers found in hickory a wonderful wood for use in the backs of Windsors. It was of hickory that the light, strong spindles were made. In the seats softer woods were used, to give ease of modeling. For strength, the legs were made to pierce the seats, and were

placed farther from the edge than in the English Windsors, as much as four inches in the large Philadelphia types. There resulted a pleasing rake, or spread, of the legs. Backs were spread out to balance the proportions. No more wood was used than was necessary for strength, and, although the American Windsors are very strong, they are the lightest of chairs structurally. Wallace Nutting calls

attention to the fact that the heavy Jacobean chairs have proved far less rugged under the strain of long usage. So our early chairmakers, working out their own ideas, made from native woods a new chair, thoroughly American in feeling, light, strong and remarkably comfortable for a wooden chair. It is not surprising that the Windsor held its popularity unbroken for a century, while other types came and passed.

EVOLUTION OF TYPES

The first Windsor chairs were used for garden and porch seats, as old advertisements indicate. There were originally on the east portico at Mt. Vernon thirty Windsor chairs

which General Washington had for his guests. Almost from its beginning, however, the Windsor found a permanent home in Colonial life indoors, both in town and in country. In its finer examples it even penetrated to the city houses of the rich. It became, in fact, the universal chair.

While there is general recognition that the American Windsor had its origin in Philadelphia, many may be surprised to learn that almost the entire development of the chair took place in its native city. There are illustrated



Fig. 1 — GROUP OF CHAIRS SHOWING THE SIX VARIATIONS OF BACKS

**Country Life*, October, 1917, pp. 65-70.



Fig. 2—GROUP OF CHAIRS SHOWING PROBABLE EVOLUTION OF WINDSOR TYPE OF PHILADELPHIA ORIGIN

in Figure 1* the six fundamental types of Windsor backs. All others are variants of these. Four of these types originated in Philadelphia: *c* is definitely of New England

origin; and *f*, while a direct copy of the English Windsor back, was probably first reproduced in New England.

Figure 2 illustrates the probable evolution of the Philadelphia models. In *a* we have the earliest form, the heavy rail low-back. On its right, in the upper row, we have in *b* the heavy rail comb-back; in *c*, the large light rail comb-back; and in *d*, the fan-back, which was the side chair of the comb-back type. To the right of *a*, in the lower row, we have in *e*, the heavy rail hoop-back; and in *f*, the light rail hoop-back. It will be noted that three of these chairs, *a*, *c* and *f*, have the blunt arrow foot, probably the earliest form in Philadelphia and nearby parts; but—still more to the point—they have the Dutch form of center stretcher, which is the most convincing evidence of early construction. In *a*, the Dutch stretcher is well shown, but the blunt arrow at the bottom of the leg is completely gone. No pieces of furniture were so dragged about the floors as were chairs, and the bottoms of the legs were often badly worn in consequence.

In Figure 3 is illustrated the large Philadelphia comb-

*All but three of the chairs illustrated in this article are among those lent by Mr. Stokes for the recent exhibition of Windsors at the Pennsylvania Museum, Memorial Hall, Philadelphia.

back, which is probably the noblest and most dignified of the Windsor family. The medium size comb-back (Fig. 4) is usually regarded as the most graceful and beautiful. Tastes vary, of course, but these are the general verdicts. In the smaller chair,

we may call attention to the well carved oak knuckles, the outward flare in the lower plain portion of the legs, and the graceful oak ram's-horn arm supports. This type of support is a derivative of English construction, but has taken on a form still more gracious.

WRITING-ARM WINDSORS

The rare writing-arm Windsor seems also to have been a Philadelphia creation. The writing-arm itself was probably first an attachment, fastened on by a bolt with washers and a wing nut, and could be swung around at will to the most convenient position. This form was simple to make, and quite practical; but it was not a rugged construction, proving too weak for writing-arms of larger size. In Figure 5 the evolution of these chairs is suggested: *a*, with removable arm, is probably the oldest type, because it is the simplest form and we find it attached to the oldest chair. The large Philadelphia comb-back *b* shows the arm rigidly attached. This chair is probably the oldest writing-arm Windsor to which a date (1763) can be definitely assigned. The maker's name is also known. This is the "bracket-arm" chair referred to in the journal from which we quote later in this article. From the same journal we



Fig. 3 — PHILADELPHIA COMB-BACK WINDSOR CHAIR, LARGE SIZE

learn that the writing-arm Windsor was at that time regarded as a novelty.

Another point of marked interest in this same chair is the use of bamboo turnings. It has generally been supposed that bamboo turnings indicated the late period of Windsor construction, but here we find them on a chair dated 1763. This proves them to have been used at the same time, in some instances at least, with the long taper foot of the smaller comb-back of the same journal (also 1763), and also with the blunt arrow foot of a third comb-back, indisputably as late as the other two. The blunt arrow foot had, of course, been in use earlier, but continued in use to this same date. An illustration of the three chairs, showing these three styles of turning in chairs of the same time, will be found in Figure 6.

In the development of writing-arm chairs, the heavy rail low-back form was apparently the latest type, a reversal of the general development of other Windsors. The comb-back was certainly not necessary for a head-rest when the occupant was writing, and hence was, doubtless logically, discarded. As evidence of this inverse order of development, in Figure 5, *c* shows a heavy rail low-back of later date than *a* and *b*. It came from the law office of the late Senator Brandegee of New London, Connecticut, where it has been used as an office chair by three generations of lawyers.

LOCAL VARIANTS OF THE WINDSOR TYPE

A few reproductions of Philadelphia's best Windsor models will be found in other parts of the country, as a result of copying early shipments. Such chairs have been accredited to New England, which may be correct in point of actual manufacture, but not of design. The light Philadelphia comb-back illustrated in Figure 4 was brought to the writer's attention in St. Joseph, Missouri, and was recovered from there.

New England's important contribution to the Windsor chair was the continuous back-and-arm type, Figure 1 *c*. The chair is graceful, but structurally weak at the bend where the back passes into the arm, and it is frequently found broken at that point. In the middle period of Windsor construction, New England chairmakers were extremely busy in adding various details to the standard types of backs. The braced-backs found in English Windsors were often employed with standard models and small extra rails were often added to give the comb-back effect. These minor variations greatly increased the diversity of the chairs. Local chairmakers, beside their minor changes, often made chairs of quaint and amusing proportions, which reflect, in many cases, the simple taste of the countryside.

BENCHES

When we look into the history of Windsor benches, we find that they were popular for use as garden and porch seats and were made probably about as early as the first



Fig. 4 — PHILADELPHIA COMB-BACK WINDSOR CHAIR, MEDIUM SIZE



Fig. 5—WRITING-ARM WINDSOR CHAIRS



Fig. 6—WINDSOR CHAIRS SHOWING THREE CONTEMPORARY STYLES OF TURNINGS (1763)

Windsor chairs. In Figure 7 are illustrated three examples of these benches. The oldest specimen, *b*, shows the early blunt arrow foot and the heavy low-rail back. The larger bench, *a*, with its heavy back and well-carved, flaring arms is somewhat later. To the smaller sizes, people sentimentally inclined have applied the familiar term "love seats." The small hoop-back love seat, *c*, is of New England make. The fact that its well turned legs are six in number is a feature of great rarity in so small a bench.

CONTEMPORARY DOCUMENTS

The following extracts are taken from the journal of an old Philadelphia family — one that (from the eighteenth century) has owned some of the finest specimens of Chippendale furniture produced in this country. This is the journal mentioned above in connection with the writing-arm chair. The "bracket" chair and its "mate chair" referred to are illustrated in Figure 8.

The great sicknesses that has been every summer has been forcing us to go into the country. Some of our friends are going Paoli way, others up Schuylkill Banks. We are building large stone dwellings, as much air

is recommended to keep away the pox. Our tables and chairs that do not meet approval have been sent to the country. I noticed in A——'s home the large chairs, one of commodious seat having a bracket with a drawer underneath in which one can keep quills and sand, the bracket is useful to hold our account books and other papers and enable us to quote from the books those things that need our attention. My inquiry into the matter of these chairs is that they were made by one Richmonde on Sassafras Street, a joiner of much repute who has come out from the motherland. Saw Richmonde and ordered the chairs. . . . Chairs arrived, am so pleased shall not take them to country.

This extract is dated in the spring of 1763. A second extract, written in the same hand, May, 1774, eleven years later, in the troublesome days preceding the Revolution, shows the affection in which the two Windsors were held.

The air is filled with foreboding, I have taken care of the estate, I want Agatha to have the two chairs, the walnut wood bracket chair with the oak top and the mate chair with the oak top. The chairs have afforded us ease and pleasure; the walnut bracket has held the books from which she has gleaned footsteps of progress. I know the thoughts that surround our association will be helpful in the storms that must come.*

*These two chairs, now in the possession of the writer, were cherished in Agatha's family for five succeeding generations, and were purchased for him from one of her direct descendants.

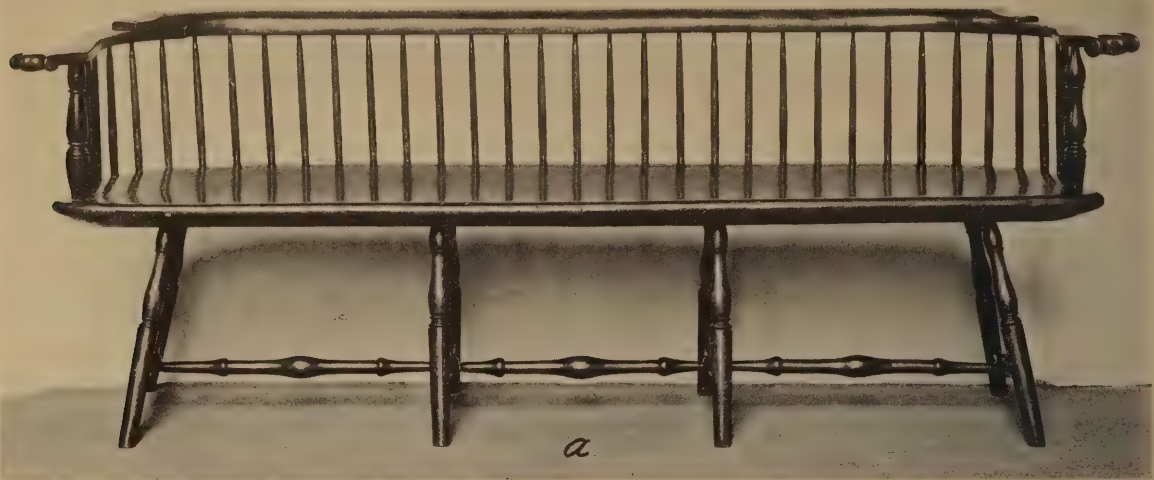


Fig. 7 — WINDSOR SETTEES

It is an appealing picture — that of little Agatha “gleaning” “her footsteps of progress” near this fine old chair.

As the writing-arm type must from its nature have quickly established itself in the library, the child’s high-chair with other Windsors, found a place in the dining-room. The cut-out seats so often found in fine old Windsors are proof of their use in bedrooms. The smaller comb-backs with their carved knuckles and the stately large comb-backs earned a welcome in the parlors, where they can still be seen in old Philadelphia homes. The Windsor was thus really a universal chair through the variety of its uses, as well as its wide geographical distribution.

WINDSORS IN PUBLIC USE

If we turn from private homes to the more public use of the Windsor chair, we find much of interest. In Figure 9 two chairs are illustrated: the comb-back with the extra long legs is one of the chairs used by the presiding officer of the first Continental Congress, which met at Carpenters’ Hall, Philadelphia, September 5, 1774. The hoop-back chair in the illustration is one of the types used by the delegates.

The second Continental Congress assembled on May 10, 1775, in Independence Hall. In the rooms of the Pennsylvania Historical Society may be seen the original painting by Robert Edge Pine and Edward Savage of this same Congress voting independence on July 4, 1776. The painting was begun by Pine only seven years after the event and was finished, after Pine’s death, by Savage.

A leading authority has spoken of it “as the most accurate depicting this event preserved, both as to the architectural arrangement of the room and the portraits of the personages represented.” In this almost contemporary historical painting, it will be noted that the same type of Windsor chair is used by the delegates as at Carpenters’ Hall. Franklin, sitting like the others in one of these chairs, is shown in profile near the center. Whether or not the chairs shown were actually those used, it is certain that contemporary artists, very solicitous of accuracy, regarded them as appropriate. Perhaps no more is needed to show the place the Windsor chair held in public and private life in America in the eighteenth century.

THE PRESENT STATUS OF THE WINDSOR

Today Windsor chairs make a quaint appeal to most lovers of old American furniture, and good specimens are difficult to find. To those who do not find beauty in simpler forms, who require ornamentation, these chairs will lack interest. They have the charm of line, the charm of simplicity, where the elements of construction compose the design, and where ornamentation is subservient to form. Someone has emphasized that a Windsor chair is attractive in any position from which it



Fig. 8 (above) — PHILADELPHIA WINDSOR CHAIRS MADE BY RICHMONDE, SASSAFRAS STREET (1763)



Fig. 9 (left) — WINDSOR CHAIRS USED BY THE FIRST CONTINENTAL CONGRESS

Owned by Carpenters' Company of Philadelphia and now on exhibition in Carpenters' Hall.

small means and few pretensions," as distinct from the finer furniture of the cities. That the best types of Windsors were used in all parts of the house, and were accorded respect and affection, even in the finest homes, must be regarded as established beyond dispute. That their design is "little influenced by the stylistic quality of the finer furniture" is the reason for their being the most American of chairs. Much of the other furniture of the American Wing could be paralleled, so far as "stylistic qualities" are concerned, by the finer furniture of Europe — but not so the

Windsor. Aside from the general charm of its setting, the strong appeal of the furniture in this valuable New York collection lies in two factors. The furniture was made by American craftsman; it was actually used in the homes of our American ancestors. The American Windsor possesses both these factors, and in addition the distinction of originality.

is viewed. Most chairs give us no pleasure from the rear.

In the interesting handbook of the new American Wing of the Metropolitan Museum, Windsor chairs are scarcely given the position of importance suggested by the evidence here brought forward. The handbook speaks of them as among the "provincial furniture," "the simpler furniture of the outlying communities or that used by persons of

NOTE.— The foregoing article on Windsor chairs first appeared in *The Pennsylvania Museum Bulletin* for December, 1925. At that time the importance of the discussion and the excellence and value of its illustrations were so apparent that *ANTIQUES* requested the privilege of reprinting the entire material for the benefit of the circle of its readers. Permission to that end was readily granted by the author, J. Stoddell Stokes of Philadelphia, and by the officers of the Pennsylvania Museum. Sub-

sequent partial and unauthorized use of Mr. Stokes' article in other quarters has not, in the opinion of *ANTIQUES*, constituted sufficient ground for canceling the original plan of publication. Besides acknowledging its indebtedness to the courtesy of Mr. Stokes, *ANTIQUES* wishes to express appreciation of the prompt, sympathetic and effective co-operation of Frederick C. King, Editor of Museum Publications of the Pennsylvania Museum at Fairmont Park, Philadelphia.— THE EDITOR.



Fig. 1 — CHINTZ APPLIQUÉ QUILT

Once part of the household equipment of General Francis Marion. The central motive is, in its major parts, cut from a single piece of glazed English chintz and applied to a homespun linen ground. The colors are browns, reds and dull yellows. The figured borders consist of strips of printed chintz.

Size of quilt, 9' x 9'.

Pedigreed Antiques

XIX. *A Huguenot Heirloom*

By ESTELLE M. N. HARRIS



Fig. 2 — FRANCIS MARION
AND HIS SOUTHERN
HOME

THE appliqué original of the quilt here pictured was made by his mother for Francis Marion, the Huguenot-American of whom the family record remarks that he was "the sixth son of a Huguenot" and "no larger than a New England lobster and might easily have been put in a quart cup, though he lived to become

one of the great Revolutionary heroes." There is no way of knowing how many such "needlework pictures" Madame Marion made for her other children, but the Francis Marion quilt exemplifies her skill. It is in most excellent condition and has not outlived its usefulness, although nearly two hundred years have passed since it was made. It still serves, on occasions, as a covering for a twentieth century Francis of Marion ancestry.

During the strenuous Colonial days, many of our great-grandmothers did the carding, spinning and weaving for the family, and still had heart and time for ornamental needlework. The making of an intricate appliqué pattern, held with close rows of minute, even stitches over the entire surface of wadded quilt after wadded quilt from seven to nine feet square, demanded strength of character. Eight of such quilts were frequently allotted to each bed in the household. In conjunction with featherbeds billowing around the sleeper, such a regiment of quilts created an environment which should have been sufficiently cozy to insure dreamless slumber.

Esther Cordes of Bordeaux, the Huguenot daughter-in-law of Benjamin Marion, may thus have provided for her family. This Benjamin Marion, by the way, was one among that great Protestant migration which sapped the foundations of France while providing worthy ancestors for countless Americans. A considerable number of these people landed at the little English village of Charles Towne as it was then called, in the Carolinas; and some seventy families went forty miles beyond, penetrating into the wilderness of the new world until they settled on the

banks of the Santee river and Winyaw Bay. In that pleasant region their thrift and industry soon brought them prosperity and happiness. In such an idyllic community, Francis, the grandson of Benjamin Marion was born in 1732.

No one today knows just when this quilt was made for him — whether when he was a puny lad needing his mother's constant care, or when he was absent, earning his sobriquet of the *Swamp Fox* — but family records have it that this particular example was his. It bears the name *Marion* and its number 8 on the reverse side.

The tree, which constitutes the major part of the appliqué pattern, is one of the oldest of handiwork designs. We are glad it bears flowers instead of sinful apples. But here are tulips, roses, passion flowers and wild swamp orchids in all their glory. Butterflies poise in mid-air and a large tropic bird proudly perches on a high branch. Game birds nestle at the foot of the tree, a concession to masculine taste. The quilt is extremely large, the cut-out figures appliquéed with almost invisible stitches. These figures are, of course, taken from English chintzes.

The home of Francis Marion, as pictured in an old-time woodcut, was typical of the planter homes of its day. Here the future general planted cotton, indigo and rice, and took care of his now widowed mother. Here he later received news of the Battle of Lexington. It was relayed from point to point, the *Express* from Boston having taken twenty days to reach the Carolina borders. At once Francis Marion was off to the war. Many years passed before he returned to live at the plantation home. All was desolation. Worn out by ceaseless years of warfare and hardship, impoverished by the war, his constitution undermined by the miasmal swamps, the hero was lonely even in a world appreciative of his brave deeds and noble character. However, at this juncture, to quote from old papers:

"A wealthy Huguenot lady, who, though never married, had seen more than forty summers, charmed with his character and his exploits, delicately intimated to some friends her willingness to bestow her hand and fortune on the bachelor hero." Thus Marie Videau and General Marion late in life enjoyed a few years of domestic happiness; and it is to this loyal wife that the old quilt owes its preservation. Of all the belongings passed on by her to the general's relatives when her own days were numbered, none could be more personal than the old appliqué quilt.

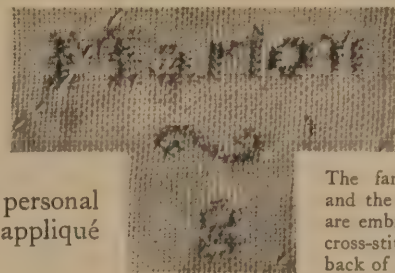


Fig. 3
— THE
MARION
MARK

The family name and the numeral 8 are embroidered in cross-stitch on the back of the quilt.

Secrets of Sandwich Glass

By CHARLES MESSER STOW

FROM earliest days of handiwork it has been necessary for each craft to guard well its trade secrets.

Therein, in the days when labor was cheap and time was plenty, lay the advantage of one worker over another. All master workmen were on an equality save only as one or another had obtained certain secrets of his trade which enabled him the better to finish his product. The practice of guarding the secrets of a trade still exists, but there are fewer now to guard. Deming Jarves, founder of the Sandwich Glass Company in 1825, had certain formulae of his own for the coloring of his glass, and these he kept in the little notebook which has already been quoted in these columns where his directions for building a kiln have been set forth.* The color achieved by the factory at Sandwich has always been of particular interest to collectors. Deming Jarves gives directions for *Red Stain for Crown Glass* as follows:

	oz.
Silver	1
Crude Antimony	1 1/2

Melted down in a small crucible, in the castor place pot for 1/2 hour or less if very hot, pour it into water, pound it fine in mortar and grind it on a glass slab with a glass muller like painters grind their colors until it is so fine that by putting a little between your teeth you cannot find it the least gritty. Dry it, and to 1 oz. add 5 oz. of common Venetian red, the same as painters use. Grind it together fine with water and put it by in a jar covered up for use, adding when you use any a little distilled vinegar to the water you mix it up with to the consistence of treacle or very thick cream, floating your glass on one side all over even about 1-15 of an inch thick. When dry, cover the other side the same, not damaging the side first done. When dry put into the kiln and if a proper heat is applied, when taken out and the color brushed off and the glass well cleaned, it will be a rich red. If not dark or deep enough in color put it in the kiln again without any more color being put on. If too dark or opaque it has had too great a heat, which you must remedy next time. If washing the glass does not clean it sufficiently, rub it with a flannel and flour of emery, which is seldom necessary unless the Venetian red contains siliceous earth or rather too much fired. This stain will also do for a rich amber on flint goods, or orange.

ORANGE STAIN

Antimony	2 oz.
Silver	1

Run down and treated exactly as the one for red. When ground and dry, to 1 oz. add 6 oz. of Venetian red. Grind as before and lay it only on one side.

AMBER

Dissolve 4 oz. of silver in 4 oz. of strong fuming nitrous acid and 2 1/2 oz. of distilled water. When all dissolved pour about one-half into 1 quart of boiling distilled rain water in a glass vessel. When it is milk warm put in some pieces of bright sheet copper and let it stand a day or two. Decant the water off into another vessel and if any silver is in the water put in a handful of muriate of soda or common salt, which will precipitate the remaining silver, if any, which wash in 4 or 5 hot waters and keep for yellow stain. Take the oxide of silver off the copper and wash it in 3 or 4 hot waters. When dry, to 1 oz. of the dry oxide add 8 oz. of Venetian red. Grind the one oz. of oxide first with 1/2 oz. of the red, then with the remaining 7 1/2. Use it as the former, not giving it quite so much fire. This will do for flint goods. Light amber.

YELLOW STAIN FOR CROWN

Take the remaining solution of silver in the nitrous acid. Pour it into 2 qts. of distilled rain water boiling. Add 4 oz. of muriate of soda, decant the water off and wash the nitrate of silver in several hot waters. Dry it, and to 1 oz. of nitrate of silver add 12 oz. of Venetian red, grinding as before, laying on one side and giving it a low heat. If too pale, add 1/2 oz. more nitrate of silver ground well.

YELLOW STAIN, FLINT

To 1 oz. of the former nitrate of silver add 8 oz. of Venetian red. Grind as before and give it a low heat. If you wish it deeper, increase the nitrate of silver and the heat.

After brushing the color off, keep each sort separate in jars covered up, labeling each thus, *Red Stain*, or *Orange 1 Burnt*, which it should happen to be, as the old stain will do again *ad infinitum* by adding about 1/2 the proportion of silver again, which is a great saving where great quantities are used.

These are as concise as possible, not theoretical, but the result of experiments and 10 years' practice. I have no doubt you will succeed well. I trust to your honor in never divulging how you obtained these and likewise keeping them entirely to yourself.

To lay the stain on cut flint goods mix your color with water to a consistence so as to lay on thick without running off with a large camel's hair pencil, laying it over as quick as you can, as you must not let one side dry before you go round, as it will leave a blemish when fired, or if you accidentally rub off any stain before firing you must not patch it. It must be cleaned and the color laid on again.

RECEIPT FOR MAKING PURPLE CASSIUS

Dissolve one part of thin beaten gold in nitro-muriatic acid (or *aqua regia*), pour the solution into a glass and dilute it with fifteen parts rain water. Throw in one and a half parts pure tin cuttings which have been dissolved in muriatic acid and allowed to cool. While this is being added to the gold solution the liquor must be continually stirred. After the mixture has stood quietly say a quarter of an hour, half a pint of clear urine is to be added and all well stirred together. In about two hours the supernatant fluid is to be poured from the purple pigment, which will be found precipitated and which is to be well washed out with water. When perfectly dried, put it in a flat porcelain vessel, lay a piece of paper upon it and place it on burning charcoal till the paper is charred. It may then be pounded in a mortar for use. — A. E. SMITH.

TEST FOR THE PURITY OF COBALT ORE

(Same handwriting)

If the cobalt ore can only be obtained raw and it becomes necessary to roast it, the best Spanish or Swedish must be chosen, which may be tried in a solution of nitric acid diluted with two thirds water. The ore which gives the finest red color in the solution is the best. In order to free it from arsenic, with which it is generally combined, it must be laid on and surrounded with charcoal on all sides and burnt until the arsenic is deposited in white crystals on the walls and stones around and the cobalt has attained a more metallic state and lustre. This operation, however, it must be remarked, requires the greatest care and precaution, on account of the dangerous vapors which arise, and if a place is not properly set apart for it, it should be performed in the open air.

This notebook, all in Deming Jarves' handwriting save for the two receipts indicated, contained various of the secrets of his trade which he was willing to communicate to some other glassmaker — though who the latter may have been we have no means of knowing. Anyhow, it is betraying no trust, nor is it disobeying Deming Jarves' request, now that his factory is no more, to publish these once carefully guarded formulae.

*See ANTIQUES for December, 1925 (Vol. VIII, p. 366.)



Fig. 1 — THE DOCTOR HOWE HOUSE

Detail of Figure 2, showing the decoration of the stair wall as viewed from the upper hall. The effect of depth and distance is considerable.

Old Westwood Murals

By LOUISE KARR*

WESTWOOD is an attractive rural village three miles from Dedham, Massachusetts on the old Middle Post Road, now High Street, from Boston to Hartford. Farms were established here as early as 1640; and, until it separated from the main settlement in 1897, the place was called West Dedham.

In Westwood houses are still preserved four landscape-painted halls and stairways, fine examples of a type of decoration which seems to have had a considerable vogue during the early years of the last century. They occur in four similar houses of the rectangular, oblong, shallow type, with a central square hall. All four houses stand fairly near together, three of them on High Street and the fourth on a parallel street some half a mile distant. Their decorations are even yet in good condition.

In motoring to Westwood from Boston, the first of the houses approached is that located on the corner of High and Gay Streets. It is known even now as the Dr. Howe house, as

it was built about 1820 by Dr. Francis Howe, only and beloved physician in the town for forty-five years. On his death it passed to other hands and is now owned by Mrs. Reuben Colburn.

THE HOWE HOUSE PAINTINGS

Upon entering the hallway of this house, the observer at once realizes that he is in the presence of something genuine and fundamentally good. The strength of color that fills the eye is reinforced by the clearness of outline and the excellent balance of the whole decoration.

The staircase wall is the most noticeable (Fig. 2). Here appears a mass of rugged cliffs beginning next a hilly eminence at the top, and descending with the stairs (an appropriate fancy) in a series of sharp bowlders, painted in shaded browns, their surfaces indicated in yellows, with bits of verdure springing in the crevices. These cliffs disappear in a foreground of greenish yellow grass above the dado. Beyond, at the base of the cliff, extends a hilly vista with two valleys, the distances managed in shaded greens. From the left foreground springs an enormous tree, a sort of Yggdrasil, or Tree of Life, or Jack's Bean Stalk, or anything one likes, quaintly and capably connecting the first and second stories of the decoration. The tree is a vigorous brown in the trunk, with dark green leaves, the latter tinged at times with red.

*For much of the information in this article, I am indebted to Mr. and Mrs. Ernest J. Baker of Westwood, who have been most kind and helpful and who have spent much time in searching out local history; and also to the owners and tenants of the houses visited. — L. K.



Fig. 2 — THE DOCTOR HOWE HOUSE, WESTWOOD
Staircase wall, showing use of a tall foreground tree to hold the composition together. The series of precipices is suggested by the stairs themselves. Two signatures occur here: "R. Porter, 1832" and above, "S. T. Porter".

The humanizing influence of life and action is introduced into the decoration by

means of two figures: an old gentleman in a high hat, bearing a cane, totters on the brink of the highest boulder, but is held back from precipitation by the agonized efforts of another man, who is somewhat eclipsed by a bit of strange verdure.

On the needle point of the rock below a goat is poised, his four feet assembled. Is there not a question of the schoolmen of the Middle Ages as to how many angels could stand on the point of a needle? As miraculous is the stance of this goat. Below, still more goats appear; while on the lowest rock level, an overgrown fox with a bushy tail gazes pleadingly upward, as if he would commingle socially with the goats, did he but know how to reach them. Bulbous white clouds float beyond the rocks and mass above the distant hill.

Lured by this fantasy, one mounts the stairs to the upper hall.

Here we are bewildered by the brilliancy of color. Logically, we notice first from the height, the staircase wall we have just studied from below. The clouds float more suggestively, and the background mass beyond the cliff is discovered to be a broad table-land of a brownish green color (Fig. 1). The connecting tree mates pleasantly with foliage growing from the dado to the left at the turn of the corner. Beyond an almost yellow foreground another row of mountains starts where rail meets wall. We also note some small rocks in front and some queer plants, as well as elms and other familiar trees growing from a dark band of green.

Opposite the landing the wall is broken by a wooden window (Fig. 3). To the left of this appear distant mountains and clouds. In the middle foreground rises a gentle hill surmounted by a row of buildings, the central one of these displaying a cupola — the group resembling the prints of college buildings of the time. These structures, flanked by poplars and rounded maples, are approached by a broad way outlined with hedges. There is yellow again in front, and a pretty bush appears — very like a barberry in its brilliant color — together with other strange plants and a side tree that we shall find to be characteristic.

On the main wall a fine hill appears, its square of cultivated land in varying shades of green and brown, divided by hedges (Fig. 4). Upon the top loom three houses: one yellow, one pink, one white. Poplars, maples and shrubs vary a scene which is vitalized by the presence of a group of red cows. Again the distant mountains and clouds; another hill in the left foreground, sun-lighted; on it, a brown cottage; and, in front, a strong group of bushes tinged with red. A tall elm in the foreground reaches to the ceiling; a row of trees appears and a road climbing the hill. Beyond the corner the mountains come to their height. More trees appear. The foreground is grassy green yellow with a dark green ridge and curious Mexican plants.

Descending the stairs again, we face the entrance walls. On the right spreads a body of water; there are hills in the background and a tree with glowing autumn foliage. Opposite appears another tree of a lively green; the water is expanding; afar rise purple mountains capped with clouds. In the corner points a conical hill with an elongated tree.

On the main wall of the hall a harbor stretches to the horizon (Fig. 5). It is bounded on the right by two promontories, on the left by three conical hills. Nearer is a wooded island whereon we descry two cottages with chimneys hospitably smoking. A row-boat is drawn up to the shore.

A steamer sails by at a great rate, but leaves no wake behind. It is probably a converted frigate, for it shows gun port-holes and a bowsprit. The vessel flies the Union Jack and the Stars and Stripes. The name *Victory* is painted on its side. An officer with a glass stands on the bridge.

Beyond the island glides a small sail-boat. To the left, with trees bending over it, appears a red brick house, its integrity impaired by the cleansing efforts of a good housekeeper.



Fig. 3 — THE DOCTOR HOWE HOUSE

Rear of upper hall. The group of academic buildings crowning the gentle slope at the left probably defies identification. At the extreme right, part of the wall shown in Figure 4 appears.



Fig. 4 (above) — THE DOCTOR HOWE HOUSE

Main wall of upper hall. Comparison with Figures 3, 7 and 10 will show how slight variations of the same theme were ingeniously used by the artist.

One notes a Colonial yard in front, and, just above the dado, appear bushes and a fine fence, which turns a corner and glints white in the sunshine. Floating on the inlet are numerous objects which might be taken for minnows, but are probably rowboats.

On the staircase wall and the corner next it, a striking row of poplars leads from the foreground to a brown house on a hill. Mexican-looking plants fairly riot in the grassy foreground.



Fig. 5 (left) — THE DOCTOR HOWE HOUSE

Main wall of lower hall. The steamer sailing briskly in the stream is the *Victory*. The work seems to indicate a considerable understanding of the principles of perspective.

In the extreme right, in the corner, a distant church rears its spire, and beyond appear two trees, copied undoubtedly from a print widely circulated after the death of Napoleon, and said to be copies of trees growing over his grave at St. Helena. Observed closely, they reveal the outline of the Little Corporal himself.

As this house is more elaborate than



Fig. 6 — THE GUILD HOUSE, WESTWOOD
The landscape occurs above a maroon dado. As in the Howe House, a precipice supplies the following line, and a tree binds together the top and bottom of the picture.

the others, it has called for a fuller description, but all four dwellings are interesting.

Next door, across a grass plot, stands a house often called the Guild house, from having been the home for many years of Reuben Guild, a prominent character. It is now the property of W. W. Baker, the Town Clerk.

THE W. W. BAKER HOUSE PAINTINGS

The staircase here is located at the right of the entrance. The dado is maroon, with no line. There appears, as in all four of the houses, a cliff. This example shows an abrupt precipice from the high plain (Fig. 6). A fearsome thing is happening. Two hunters are rushing to a dreadful fate. No human agency can save them. Yet the foremost cheerily blows his horn. The two will be accompanied to Valhalla by their dog, which runs beside them. The horsemen are clad in light blue jackets with yellow breeches. Their saddles may be detected through their legs — perhaps an intimation that their ghostly state draws near.

Over the cliff has leaped a stag, which the hunters are blindly pursuing. But the stag has been recently erased by the deplorable efforts of the children of the house, one of whom penitently offered the writer a large piece of black crayon to repair the injury.

As in the Howe house, we see here a connecting tree between upper and lower stories. We are intrigued by the animosities of

two black cats in its branches. At the cliff's base stands a square gray house, one of whose windows has been opened by a woman who gazes apprehensively upward. Can it be that one of the hunters is a beloved companion? Some tragedies are never told.

There is a distant hill and trees grow up to the cliff. One observes no clouds except four dark, torpedo-like affairs high above which do not show in the photograph. The attractive, bulbous ones in evidence at the Howe house seem to have been a special dispensation.

The second story here is so restricted that there is but one noteworthy wall. This is simply treated with no distance effect. On the hill a cupola-like construction, six sided and flying a black flag, is observable. This is very like the Powder house now standing in Dedham.

At the foot of the hill stretches a row of brown cottages, a well sweep behind one, and, in front, a hammock — with two occupants — slung between trees. A stone-bordered stream flows by. The strip of yellow green, the curving trees and the queer plants, familiar to us from the other house, reappear here. On one of the narrow spaces is painted a cello with its bow — quite unrelated to anything else in the decoration.

Downstairs, water again surrounds (Fig. 7). The harbor resembles that in the other house, but it is reversed and simpler. Abrupt promontories with houses, hedges, stones, trees, rise. A wooded island in the distance, a schooner under full sail — we are becoming familiar with the style of the unknown decorator.

Leaving High Street and proceeding down Gay for half a mile, thence on Milk Street, we soon come to an attractive red house on a little eminence overlooking the Blue hills. This dwelling was built about a century ago by an ancestor of William Colburn and now belongs to the Storer P. Ware estate.

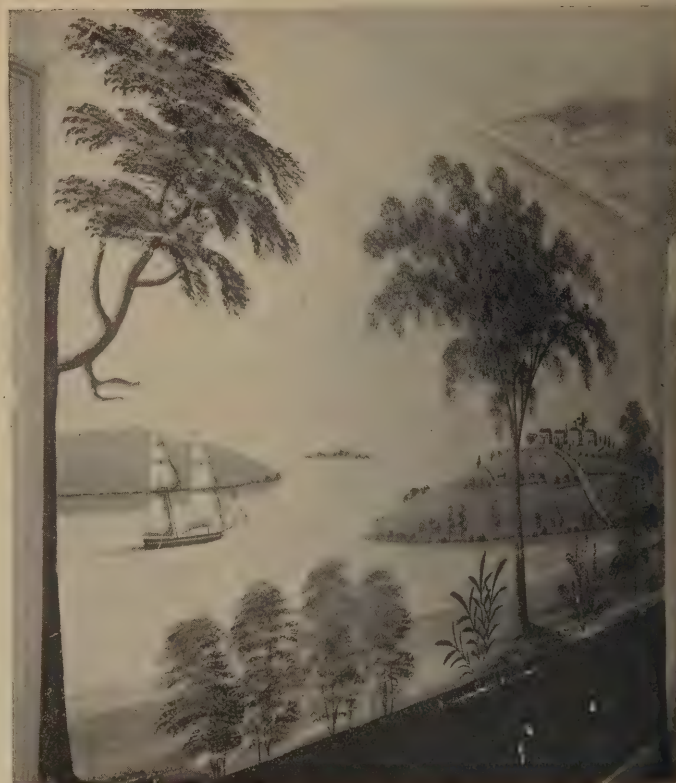


Fig. 7 — THE GUILD HOUSE

Main wall of lower hall. Here the academic buildings of Figure 3 appear to have been transferred to an island.



Fig. 8 — THE COLBURN HOUSE, WESTWOOD

Lower landing of stairway. The broken line of the curving stairs makes possible an unusually interesting treatment, with the aid of lake and waterfall, to mark the different levels.

THE MILK STREET HOUSE PAINTINGS

The effect of the painting here is pleasing. The stairs are opposite the entrance to the well-proportioned, square hall. The staircase makes two turns, and the painter has managed the broken wall space very well. He runs his table-land out from the upper landing and tempers the long descent of the cliff to the shorter space (Fig. 8).

The cliff is rooted in a meadow, or lawn, on which appears a handsome house backed by hills. An ornamental tree grows close by, while a large foreground tree towers. At the last turn of the wall is a hill-enclosed lake, whence pours a waterfall.

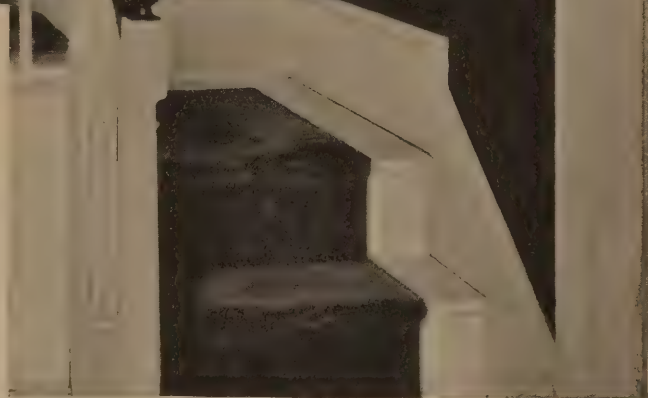
The whole is quite lovely and marred by no eccentricity, if we accept the tottering old gentleman and his friend who appear to have strayed hither from the Howe house to resume their struggle.

On mounting the stairs, the extremely restricted surfaces have been filled neatly and with skilful regard to their sharp turns and angles.

The remaining walls of the lower hall have been restored by another hand. This is cleverly done. The modern painter has preserved the effect of the old work.

Returning to High Street, and continuing past the church, we presently come to the West house. This was standing in 1818, probably built earlier. It was known as the Allen homestead at one time, and is alluded to in *Old Time Wall Papers**. It is now owned and occupied by Eugene A. West.

*Kate Sanborn, *Old Time Wall Papers*, 1905.



THE WEST HOUSE PAINTINGS

Here the staircase wall is similar to that in the Howe house, but the cliffs are placed in the middle distance and are seen through a haze. The shaky old man, now grown to alarming proportions, has followed us with his friend; and the goats, their number reduced, have likewise invaded the premises. The familiar side tree appears, and a group of houses below the cliffs. The colors are light greens and browns with a soft gray background.

At the head of the stairs a horse and rider appear to soar through the atmosphere (Fig. 9). On inspection the steed proves to be no Pegasus, but a fine roan chestnut mounted by an officer and galloping over a light-colored meadow, over-topped by arching trees.

Downstairs, the wall is an almost precise replica of that in the W. W. Baker house, but reversed and simplified (Fig. 10). There is a bridge, lacking in the other instance. The college buildings are spaced differently and, on a side wall, a steamboat, like the one seen before, wears the name *Liberty* on its side.



Fig. 9 — THE WEST HOUSE, WESTWOOD

Wall opposite head of stairs in the upper hall. Fading of the color of the sward upon which the mounted officer is disporting himself gives horse and man the appearance of suspension in mid-air. Whether the foreground plants are intended to be representations of semi-tropical growth, or are merely stylized nondescripts, no one can say.

In considering the origin of these paintings we have little to guide us. It goes without saying that they were executed by the same hand, or the same hands; for two men might have worked together.

Tradition says they were done in 1835 by a man who stayed the winter in Westwood, and who did other decorations in nearby towns as well.

The best bit of evidence we find consists of two names that are painted on the staircase wall in the Howe house — *R. Porter*, 1835 and, on a higher ledge, *S. T. Porter*. Thus two brothers, or a father and son, may both have worked on the decoration.

There are a number of frescoes similar to these in different localities of New England. It is possible that these two painters did many of them. Evidently there was a demand for this sort of thing. One old lady in New Hampshire told me that she remembered when men used to go out from Boston to paint walls, both in stenciling and in landscape. There is a photograph of a room in Quillcote, the late Kate Douglas Wiggin's summer home in Maine, showing the same characteristics as these in Westwood. This painting was done in 1820 by a man who came on horseback from Boston.*

I have photographs of two places in New Hampshire

*Nancy McClelland, *Historic Wall Papers*, Philadelphia and London, 1924, pp. 205-209.

that seem very like the ones at Westwood; and, in one of these, the fireboard is identical with the overmantel in the Quillcote house.

On the other hand, there are wall paintings that show a different hand. A resident of the Pepperrell, Massachusetts region has informed me that traditionally a French war prisoner had been responsible for certain decorations still surviving in his vicinity. There is (or was, for the house is torn down) a square hall in Salem which is stated positively to have been done by a Frenchman.*

I hear of others which, in so far as one can judge from description, were painted by the Westwood men; and still others — in a region with which I am well acquainted — which I feel quite certain are their work.†

There is, again, a district around Deerfield, Massachusetts, through which an English painter once passed, leaving mementoes of his talent. These are probably of earlier date, but tradition is not exact on this point.‡

The purpose of this article, however, is not exhaustively historical. It is merely that of revealing the excellent qualities of some work that still remains in an old Massachusetts village.

The naïve utilization of what may have been more or less standard material, with the deft introduction of local features, the adaptation of subject to the varying shapes and sizes of wall space, the bold use of color with knowledge of the right medium for lasting wall decoration, the understanding of the laws of perspective — all serve to render these examples well worthy of attention.

*Kate Sanborn, *Old Time Wall Papers*, 1905, p. 89, Plate XVIII.

†*Boston Evening Transcript*, March 14, 1925.

‡Madeline Yale Wynn, *Clay, Paint and Other Wall Furnishings in House Beautiful*, November, 1902, p. 348.



Fig. 10 — THE WEST HOUSE, WESTWOOD

A river and island scene, showing affinity to Figures 3, 4, 5 and 7.



Figs. 1 and 2 — PANELS OF ELIZABETHAN NEEDLEWORK (c. 1580)

In petit point and various stitches. The creation of Eve, the Fall, the expulsion of man from the Garden of Eden, Adam and Eve at labor. Renaissance borders.

From the collection of the Earl of Kinnoull, at Dalhousie Castle, Perthshire.

Size of Figure 1 1' 6½" by 7' 3".

Size of Figure 2 1' 6½" by 6' 11½".

A Sequence of Early Needlework

By CELIA WOODWARD

Photographs from the Leverhulme Collection by courtesy of the Anderson Galleries

THE collection of needlework pictures formed by the late Viscount Leverhulme of The Hill, Hampstead, England, during many years of patient search, has recently been dispersed in New York. For number, condition, quality and representative types, this collection has never been equaled anywhere in the world. This fact has been fully appreciated by American collectors and connoisseurs as well as by their fellow enthusiasts in England.

The majority of the Leverhulme needlework pictures were of the Stuart period, from 1630 to 1660; but there were, as well, some wonderful Elizabethan examples and a goodly number of equally charming and typical specimens from the Georgian era. The group, furthermore, was so large that it afforded material for extended comparison, a rare circumstance. Usually, one or two specimens at most are seen in a single collection. It is, therefore, ordinarily not possible to follow the evolution of the needleworker's

art from the Elizabethan picture, depicting either animals or religious episodes — from which there seemed no alternative — through the Stuart and Queen Anne types, where courtiers or very sophisticated Biblical personages in seventeenth century costume prevail, to the romantic Georgian picture, with its emphasis on shepherds and shepherdesses, youths and maidens, and cottages in rural scenery.

Figures 1 and 2 offer an exceptionally fine illustration of Elizabethan embroidery. They are from a set of three that came from the collection of the Earl of Kinnoull, and are worked in wools and silks with a small amount of silk appliqué — the cloak of the Creator, for instance, in Figure 1 being in appliqué of crimson silk. The borders are a wonderful example of Renaissance design — vigorous and exuberant. The colors are chiefly blues, buffs and greens.



Fig. 3 — NEEDLEWORK PICTURE, CHARLES I (c. 1640)
Worked in very fine petit point.
Size 11½" by 15½".



Fig. 4 — A STUART NEEDLEWORK PICTURE (c. 1635)
Partly painted; representing the Judgment of Paris.
Size 11" by 1' 3½".



Fig. 5 — STUART EMBROIDERY IN VARIOUS STITCHES (c. 1635)
Representing the Finding of Moses.
Size 10" by 13".

Figures 3, 4 and 5 are typical examples of Charles I work. Figure 3 is particularly fine in respect to color and quality of workmanship. It will be noted in this that the courtier carries in his hand not only his hat but his gloves, which were a sign of extreme gentility at that time. The lady proudly bears a York rose; and what would nowadays be regarded as a somewhat startlingly large butterfly hovers over the noble pair. In the foreground of the picture appears the almost inevitable fishpond, flanked on one side by a lion and on the other by a deer. Figure 4 is interesting because of its being partly drawn in ink and partly embroidered. The central medallion shows a drawing representing *The Judgment of Paris*. Various designs, partly embroidered and partly appliquéd on cream satin, are scattered about this center.

Figure 5 represents *The Finding of Moses*, a favorite theme. The daughter of Pharaoh, in smart seventeenth century costume, stands on the bank of a stream or pond in the grounds of a noble Tudor mansion, while her hand-maiden draws an excessively lugubrious infant to the shore. The piece is worked in petit point and the coloring is chiefly blue and green.

Figures 6 to 11 all offer good examples of the somewhat flamboyant taste that prevailed in the days of Charles II, when the reaction from the Puritan suppressions of Oliver Cromwell's régime found relief in an extravagance and luxury that are mirrored in the satin, silks, sequins and

bullion thread with which these pictures are worked.

Figure 6 represents King Solomon, seated under a canopy, receiving the Queen of Sheba, over whose regal head an attendant holds an umbrella. The picture is worked on satin in silk and bullion. Figure 7 is a particularly charming picture. Jacob and Rebecca, with faces drawn in ink, are standing beside the Biblical well. On one side a lady is engaged in conversation with a peacock; on the other a man strides along with a basket slung on a pole which he carries over his shoulder. The man is preceded by a lion, much larger than he, which looks back at him in a manner which, outside of a needlework picture, could only be regarded as alarming. The pond, in this case, appears in the lower right-hand corner of the panel.

One might be tempted on seeing Figure 8 to jump to the conclusion that King Solomon was again receiving the Queen of Sheba; but the figure on the gallows in the right-hand top corner assures us that we are meeting Ahasuerus and Esther. The same might be said of Figure 9, were it not for the fact that on the canopy over the head of the hero appear the initials *C. M.* and the date 1666. From these signs we learn that we are confronted with Charles II and Henrietta Maria and that the building in the background, looking very much like a Moorish mosque, is Pontefract Castle.

Figure 10 again depicts the story of Esther and Ahasuerus; and, although we might fear repetition, the picture is



Fig. 6 — STUMPWORK PANEL (c. 1668)

With a great variety of stitches, representing King Solomon seated in state, receiving the Queen of Sheba.
Size 1' 1" by 1' 6".



Fig. 7 — NEEDLEWORK PANEL OF THE REIGN OF CHARLES II (c. 1665)

Representing the meeting of Jacob and Rebecca at the well, both in seventeenth century costumes.
Size 1' by 1' 8".



Fig. 8 — CHARLES II NEEDLEWORK PICTURE (c. 1670)

In long and short stitch, basketwork and knots, representing the story of Esther and Ahasuerus.
Size 1' by 1' 6".



Fig. 9 — STUART STUMPWORK PICTURE (1666)

Representing Charles II and Court at Pontefract Castle.
Size 11½" by 1' 4".



Fig. 10 — STUART NEEDLEWORK PANEL (c. 1670)

In silks and gold thread on a white satin ground, sprinkled with sequins and spangles, representing the story of Esther.
Size 1' 5½" by 1' 10".



Fig. 11 — AN EMBROIDERY PANEL (c. 1640)

In varying stitches on a satin ground sprinkled with sequins, decorated with five oval medallions containing figures emblematic of the Senses.
Size 1' 9" by 2' 1".



Fig. 12 — GROS POINT EMBROIDERY (c. 1710)

Exotic birds amongst plants and flowers or perched in trees. In the angles, coats of arms with the armorial bearings of Sheldon and Kirkcaldy.
Size 9' 6" by 13' 2".

interesting because, in this case, the convention of the triumph, which held good in early tapestries, has been appropriated. In Continental tapestries the central figure under an arch again and again gives the subject for the picture. *The Triumph of Venus*, *The Triumph of Minerva*, and so on, are familiar; and here is *The Triumph of Esther*. Haman this time hangs in the lower left-hand corner. The pond in the foreground is graced by a real mermaid, while monkeys and cranes and scrolled arcades give the whole panel a somewhat foreign appearance, which was, no doubt, regarded with much pride by the producer.

Figure 11 is worked in very fine stitch on cream satin, lavishly dotted with sequins. The five medallions symbolize the five senses. In the center, *Smell* appears in a garden. The corner medallions represent *Sight* (note the large pair of

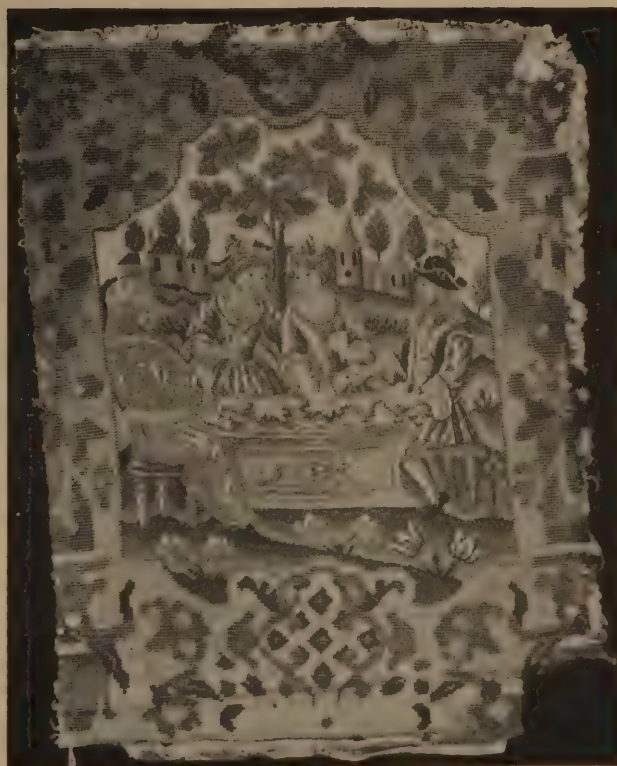


Fig. 13 — CHAIR BACK (c. 1725)

Embroidered in gros point with group of figures playing cards.
Size 24" by 18".

spectacles), *Sound*, *Feeling* (the poor lady, grasping in her hand some nettles, and pierced through the back by an arrow, is being pecked by a bird and stung by a hornet) and *Taste*, the last exemplified by a cheery dame carrying two peaches and a huge goblet — presumably of wine.

Figure 12, from the reign of Queen Anne, is a quite extraordinary panel of gros point. It measures nine feet six inches by thirteen feet two inches. It was worked in two portions and afterward united. The colors and workmanship are of the finest, and the whole presents a unique effect. In the angles are the armorial bearings of the families of Sheldon and Kirkcaldy, and the piece was probably worked at the time of the marriage of members of these two families.

And so we come to the Georgian period. Figure 13, dating about 1725, is one of a



Fig. 14 (above) — PETIT POINT PANEL
(c. 1740)

Illustrating farm life in rural England.
Size 1' 9" by 2' 2½".

set of four chair backs, all worked with representations of a card party. Figure 14 is a delightful little picture (c. 1740) representing an English farmyard. Figure 15, worked in silk, depicts the birth of Princess Charlotte, daughter of the Prince and Princess of Wales, afterward King George IV and Queen Caroline. On the head curtains appear the Prince of Wales' feathers and his motto *Ich Dien*. Peers in their robes are come to pay homage to the infant Princess.

This royal infant, it may be observed, was born January 7, 1796. There could have been no good reason for picturing her advent, in embroidery or other-

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Fig. 15 (left) — GEORGIAN NEEDLEWORK
PICTURE (c. 1796)

Representing the birth of Princess Charlotte.
Size 20" by 18¾".

wise, at a time materially subsequent to the event itself. Hence the example in question is safely assignable to the year 1796. In its striving for pictorial realism and its shining yet obviously hasty technique, it offers striking contrast to the decorative adequacy and technical exquisiteness of Figure 1.

Fascinating things, these needle pictures, naively revealing the thoughts and habits of their age, though worked in all simplicity and sincerity to while away idle hours, to decorate the home and, incidentally perhaps, to register loyalty to God or to an earthly monarch.

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PORTRAIT GALLERY OF DISTINGUISHED AMERICAN CITIZENS. By William H. Brown. Twenty-six silhouette portraits, reproduced from the original plates as published by E. B. & E. C. Kellogg at Hartford, Connecticut, in 1844. Troy, New York, Petzler & Allen, 1925.

WILLIAM HENRY BROWN, the American silhouettist, began his career by cutting a portrait of Lafayette and closed it with one of Lincoln cut at the time of the President's inauguration. The span of time was approximately thirty-five years, and in the course of it, Brown met a great many notable Americans and perpetuated their profiles in full length silhouettes, frequently emphasized and localized by means of pictorial backgrounds after the manner popularized by Edouard.

In 1844, a considerable collection of Brown's more distinguished portraits was brought together, reproduced by lithographic process by E. B. and E. C. Kellogg of Hartford, and issued by them under the title of *Portrait Gallery of Distinguished American Citizens*.

In this publication twenty-six silhouette portraits appeared, each on a sheet twelve and one-half by eighteen and one-half inches in size. Each portrait was placed against a background — sometimes an interior, sometimes a landscape, wrought in black and white overlaid with India tint. With each portrait appeared the facsimile of a letter written by the subject.

An extraordinary series these shadow portraits make, poignantly vivid in their revelation of physical and temperamental characteristics, which are indicated by contours of face and head, by bodily carriage and by drape of garments. Brown was able to appreciate these aspects of a man and he knew how to direct the scissored line that should translate and epitomize them for the edification of others. He was therefore, in essence, a great portrait painter.

The original *Portrait Gallery*, now a work of excessive rarity, has been reproduced in part by Petzler & Allen of Troy, New York. As now issued, the work consists of the twenty-six portrait plates, each individually printed and the set enclosed in a tidy red cloth portfolio whose gilt decorations appear in facsimile of that in the original volume. Apparently, the reproduced parts are issued in two sizes: one, a considerable reduction from that of the original work, is five by eight inches; the other is twelve by sixteen inches.

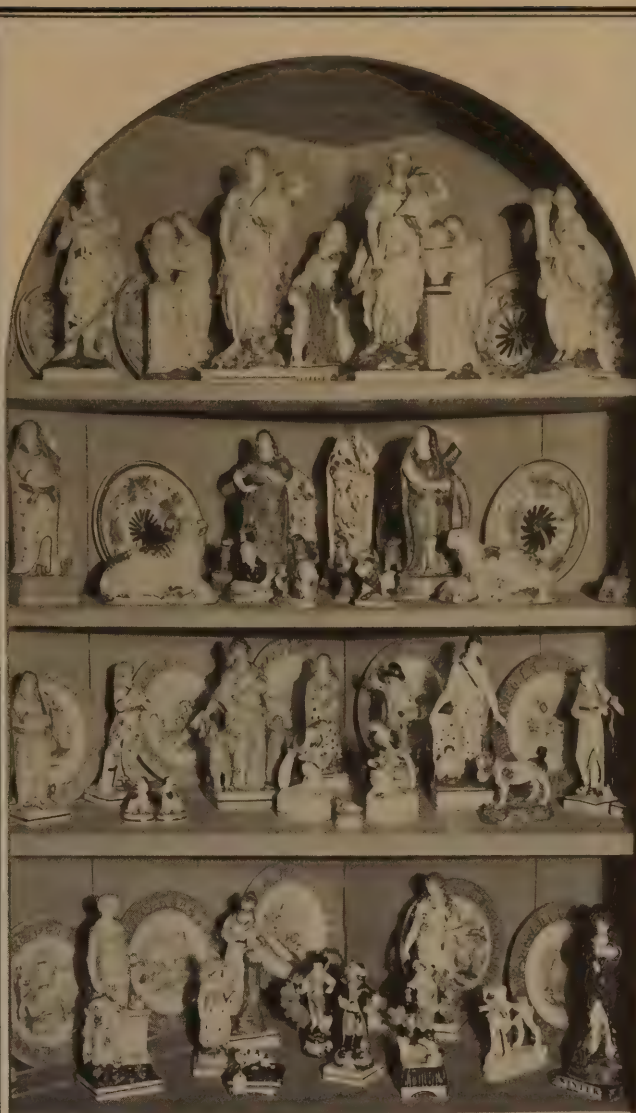
A collection of the smaller plates now lies before the reviewer. He finds them, of course, lacking something of the vigor and freshness of the originals, yet nevertheless constituting a fascinating procession of erstwhile notables — the thick, the thin; the vacuous, the profound; the tall, the short; the serious, the silly; crabbed John Quincy Adams, rational Dixon Hall Lewis, strutting Alexander Macomb, gnarled and angular John Randolph, suave Henry Clay — all different, but all intensely and humanly real.

CHELSEA PORCELAIN. By William King. New York, Charles Scribner's Sons, 1922. 134+XV pages, 171 illustrations. Price \$20.00.

A WELL conceived and splendidly executed book is Mr. William King's *Chelsea Porcelain*. In addition to a concise and interesting text, it contains several really superb full page color plates and a great number of black and white reproductions which leave nothing to be desired either in photographic accuracy or in range of types.

Mr. King divides his book into five sections. The first he has called *The International Situation*, wherein he treats of the composition and characteristic decoration of early European china, and their subsequent relation to Chelsea ware.

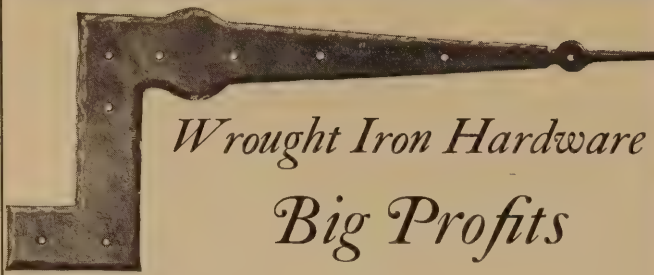
According to R. L. Hobson, from whom Mr. King draws



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much of his authority, the Chelsea factory was probably founded in 1745 by Gouyn, to be taken over in 1749 by the more successful Sprimount. It will be noted that Mr. Blunt, in the book reviewed above, attempts to place the founding of the Chelsea enterprise as early as 1720.

The very early Chelsea china seems to have been much influenced by the work of the German modeler Kändler. This is shown in the raised modeling of one of the very first pieces of china, the *goat and bee* jug. Nearly all of the earliest products were of uncolored biscuit glaze; but, under Sprimont, who was trained as a silversmith, the scheme of decoration was continually elaborated and refined, until, in 1750, the inspiration was clearly drawn from Vincennes and Sèvres.

It was the attempts to imitate the delicate colors of this French china — turquoise blue, jaune, jonquille, lovely shades of green and rose Pompadour — that were responsible for the discovery of the famous Chelsea mazarine blue, claret color and sea-green which were the glory of the final, the *gold anchor*, period.

His remaining four chapters Mr. King has divided according to the four periods, of which successive hall marks are an indication; that is, *triangle*, *raised anchor*, *red anchor*, *gold anchor*. A final section on Derby-Chelsea is added. Thus the author traces a complete history of the manufacture of Chelsea china, including even the chemical analysis of certain types belonging to the raised anchor period.

It was during this period that the Meissen factory's influence was most keenly apparent. The china produced in the red anchor period, which is generally considered to be the most successful Chelsea ware, was made of a soft paste of much delicacy. It included many figure groups, gods and goddesses, birds and animals.

Excerpts from a sale catalogue of 1755 are interesting: "Two very fine partridges, and a dish for ditto, finely ornamented." "A service for a desert, consisting of a fine oval pierced basket with handles, four vine leaf dishes, four small cabbage leaves and four cabbage lettings." And yet again: "Four busto's of gods and goddesses, and four lemons for a desert."

The collector will find such a catalogue of value. To aid him still further there are included in the book two extensive bibliographies, carefully selected.

THE CHEYNE BOOK OF CHELSEA CHINA AND POTTERY. Edited by Reginald Blunt. Boston and New York, Houghton Mifflin Company, 1925. 132 pages, 50 illustrations. Price \$9.00.

IT has been the happy will of certain members of the acting committee at the benefit exhibit for the Cheyne Hospital for Children, which took place in the Chelsea Town Hall during the 1924 Whitsuntide recess, to preserve a permanent record of the entire exhibition of Chelsea ware and pottery. To this end, with Mr. Blunt serving as editor, they have achieved a delightful and valuable book.

In a brief introduction, Mr. Blunt corrects various errors made by former historians of English ceramics, and supplements his preface with a map from the Ordnance Survey of 1863, showing the complete topography of the old Chelsea district.

The actual value of the subsequent text is, for the most part, perhaps slight, consisting as it does chiefly of short informal chats by members of the committee on such subjects as *The Fascination of Chelsea China*, *Sources of Design in Chelsea Porcelain*, etc. This is all easy reading, and entertaining, but the connoisseur will find in it little that is new to him.

A particularly interesting aspect of the book is its inclusiveness — from the very earliest triangle-marked pieces of china, which Mr. Blunt takes pains to prove were probably made even as early as 1720, to the work of those present day craftsmen and women who carry on the old traditions with a fresh prolific gift.

The latter half of the volume is given over to excellent colotype plates of the entire exhibit. This section is divided into various parts corresponding to the various periods of manufacture of Chelsea ware.

Here will be found pictured a wealth of Chelsea china of all types, from the simple loveliness of *La Nourrice* to the frankly ornamental intricacy of ultra-rococo pieces.

Although the original Chelsea factories were torn down in 1784 by Duesbury, and the kilns and molds removed to Derby, of late years there has sprung up a new group of potters who, living in the Chelsea district and producing often splendid work, may properly be classed as makers of Chelsea ware.

That versatile individual, the late William de Morgan, who first erected his own kilns in Cheyne Row, Chelsea, in 1872, is well represented in the group of his rhythmically exotic tiles and wares.

Among contemporary artisans the work of Gwendolen Parnell is shown to be an exquisite thing. It is interesting to learn that Miss Parnell's advent into the art of china molding was almost accidental. One cannot resist the temptation to quote from the catalogue her own version of her genesis:

1914. *The Times* appealed to the patriotic to capture enemy trade. A Portrait Painter went to the Secretary of the Enemy Product Exhibition at Goldsmith's Hall, and said: "What would you like me to do? Toys? Right!" Passing a table on which were some pretty bad German pottery figures, the Portrait Painter remarked: "We ought to beat that sort of thing standing on our heads."

Secretary: "Then will you try, standing on your head?"

Exit Portrait Painter, who stands on her head for three years in a tub of clay, learning the trade.

Mr. Reginald Wells exhibits five terra cotta statuettes possessed of a peculiarly imaginative essence, most pleasing but utterly foreign to the delicate precision of Miss Parnell's exquisite ladies.

Charles Vyse supplies a balance between the two with the vigorous appeal of his racy London folk.

PROMISES IN PEWTER AND GLASS

TWO books, whose appearance is being eagerly awaited by collectors who keep abreast of advance information concerning publications, are Stephen Van Rensselaer's *Early American Bottles and Flasks* and Louis Guerineau Myers' *Some Notes on American Pewterers*. The latter book has been promised now for upwards of two months, but various irksome delays are responsible for the postponement of its debut.

It was, of course, a foregone conclusion that, once Mr. Kerfoot had blazed the trail in the investigation of American pewter, other students would presently appear to make minor corrections in the pioneer directions, and gradually to widen the trail into a highroad. Toward the accomplishment of this latter end Mr. Myers has, with his own effort, gone very far. He has uncovered the names of fifteen pewterers unmentioned by Mr. Kerfoot, has recorded thirty-nine new touches and has greatly amplified the previously available material concerning American pewterers already known by name and mark if not by more intimate revelations.

Mr. Kerfoot's *American Pewter* is notable not only for its material but for the literary excellence of its presentation. Mr. Myers' work is likely to achieve a similar distinction.

It is five years now since Stephen Van Rensselaer issued a modest little pocket volume entitled *Early American Bottles and Flasks*. Obviously and confessedly tentative — as ANTIQUES remarked at the time, "the material for history, but not history" — this volume became immediately and inevitably the daily companion and primary resource of the bottle collector, for it was the only publication of its kind in the field. And *Early American Bottles and Flasks* did considerably more than feed an interest already manifest: it served as an awakener and expander of the bottle collecting habit and of the study of bottle history until, eventually, the mass of new discovery had pretty well buried the material originally presented.

It is fortunate that Mr. Van Rensselaer has not been content to rest on the laurels of his early book, or — when the first

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edition of the work became exhausted — to reprint with a few alterations and expansions. Apparently he has, during the past few years, kept in adequate touch with current fresh information as to both bottles and the time and place of their manufacture. At the same time, he has been conducting some independent investigations of his own. The results he is now about to offer in an entirely new volume, far larger than the first, far richer in historical information and, by no means least important, far more adequately illustrated.

Early American Bottles and Flasks is promised for early April delivery. Knowing something of the vicissitudes of book making, we doubt the optimistic assurances as to date. But we harbor no doubt as to the usefulness of the book or as to the cordiality with which it will be received.

RECEIVED FOR REVIEW

GENERAL

THE DIARIES OF GEORGE WASHINGTON, 1748-1799. Edited by John C. Fitzpatrick, A.M. Boston and New York, Houghton Mifflin Company, 1925. 4 vols. Price \$25.00.

THE INDUSTRIAL MUSEUM. By Charles R. Richards. New York, The Macmillan Company, 1925. Price \$3.00.

CERAMICS

POTTERY AND PORCELAIN, a Guide to Collectors. By Frederick Litchfield. New York, The Macmillan Company, 1925. Price \$9.00.

FURNITURE

MAHOGANY, ANTIQUE AND MODERN, a Study of its History and Use in the Decorative Arts. Edited by William Farquhar Payson. New York, E. P. Dutton & Company, 1926. Price \$15.00.

OLD FRENCH FURNITURE AND ITS SURROUNDINGS (1610-1815). By Elisa Mailard. Translated by MacIver Percival. New York, Charles Scribner's Sons, 1925. Price \$7.50.

TIME, TASTE AND FURNITURE. By John Gloag. New York, Frederick A. Stokes Company, 1925. Price \$5.00.

GLASS

OLD GLASS AND HOW TO COLLECT IT. By J. Sydney Lewis. New York, Dodd, Mead and Company, 1925. Price \$5.00.

TEXTILES

THE PRACTICAL BOOK OF TAPESTRIES. By George Leland Hunter. Philadelphia and London, J. B. Lippincott Company, 1925. Price \$10.00.

MINOR ARTS

THE KENTUCKY RIFLE. By Captain John G. W. Dillon. Washington, D.C., National Rifle Association of America, 1924. Price \$10.00.

SHIP MODELS: HOW TO BUILD THEM. By Charles G. Davis. Salem, Marine Research Society, 1925. Price \$5.00.

FINE ARTS

THE MEETING HOUSE OF THE FIRST BAPTIST CHURCH IN PROVIDENCE: A HISTORY OF THE FABRIC. By Norman M. Isham, F. A. I. A. Providence, The Charitable Baptist Society, 1925.

OUTLINE OF ART. Compiled by the American Art Bureau. Chicago, 1924.

PICTURES FOR SCHOOLS. Compiled by Margery Currey. Chicago, American Art Bureau, 1925. Price \$0.20.

THE PICTURES IN YOUR HOME. Text by Margery Currey. Chicago, American Art Bureau, 1925.

Lectures and Exhibits

NEW YORK CITY

The Metropolitan Museum of Art

April 6: Opening of the new South Wing with the following exhibitions by the print department:

Masterpieces of engraving and etching, chronologically arranged.

Masterpieces of wood-cutting and wood-engraving.

Masterpieces of lithography.

Accessions of 1925.

Ornament.

Until June 1: Exhibition of Mediterranean embroideries.

* * *

PHILADELPHIA, PENNSYLVANIA

Pennsylvania Museum

Until April 10: Memorial Exhibition of paintings, sculpture, rugs, textiles and furniture from the McIlhenny Collection.

April 19: Edward Warwick, "History of Costume and Armor Heraldry."

* * *

RECENT ACCESSIONS

The Rochester Municipal Museum has been given an early American weaving outfit, including a loom made in Vermont in 1750, and the various implements necessary for the making of linen, wool and cotton textiles.

The Professional Side

This column is dedicated to dealers and to others interested in technical problems connected with the restoring and preserving of antiques. It is not intended as a medium of news dissemination, but as a common meeting ground for all those who, scattered throughout this country, may have some information to impart or some question to throw open for discussion. ANTIQUES invites brief notes, suggestions, comments, and queries which are likely to prove of general interest. Where these prove suitable for publication they will be printed with or without the writer's name, according to the preference expressed.

A BAD SPELL OF ANTICS

An English antique dealer professes to be the owner of the original extraordinary advertisement of Roger Giles, of which the following is a transcript. The quality of the illiteracy is too rich for normal genuineness, but, even if the document is the work of a professional jokesmith instead of a storekeeping yokel, it is, nevertheless, sufficiently amusing to be worth reprinting. It comes to ANTIQUES through the courtesy of Mrs. Harold H. Howe of Minneapolis.

ROGER GILES,
Surgin, Parish Clark & Skulemaster,
GROSER & HUNDERTAKER.

Respectably informs ladys and gentleman that he drörs teef without wateing a minit, applies laches every hour, blisters on the lowest tarms, and vizicks for a penny a peace. He sells Godfather's kordales, kuts korns, bunyons, doctersh oases, clips donkies wance a munth, and undertakes to luke arter every bodies nayls by the ear. Joes arps, penny wissels, brass kanelsticks, fryin pans, and other moozikal instruments hat grateley reydooced figers. Young ladys and gentlemen larnes their grammur, and langeudge in the purtiest mannar, also grate care taken of their morrels and spellin. Also zarm-zinging, tayching the base vial, and oll other zorts of fancy work, squadriels, pokers, weazels, and all country dances tort at home and abroad at perfekshun. Perfumery and snuff in all its branches. As times is cruel bad I begs to tell ee that i has just biginned to zell all zorts of stashonary ware, cox, hens, vouls, pigs, and all other kinds of poultry. Blackinbrishes, herrins, coles, scrubbin-brishes, traykel, and godley bukes and bibles, mise-traps, brick-dist, whiskerseeds, morrel pokerankerchers, and all sorts of swatemaits including taters, sassage and other garden stuff, bakky, zizars, lamp oyle, tay kittles, and other intoxzikatin likkers, a dale of fruit, hats, zongs hare oyle, pattins, bukkits, grindin stones, and other aitable, korn and bunyon zalve and all hardware. I as laid in a large azzortment of troye, dogs mate, lolipops, ginger beer, matches, and other pikkles, such as hepsom salts, hoysters, Winzor sope, anzetrar, — Old rags bort and zold here and no-where else, newlayde heeggs by me ROGER GILES; zinging burdes keeped, sich as howles, donkies, paykox, lobsters, crickets, also a stock of silibrated brayder. Agent for zelling gutty-porker souls. P.S. — I taches gography, rith-metic, cowsticks, jimnasticks and other chyncees tricks.

WHEN OPPORTUNITY KNOCKS

After all, however, Roger Giles' outburst is very little more extraordinary than the following letter, which Miss Eugenia C. Fraser, of Montgomery, Alabama, vouches for as genuine. The signature is, of course, apocryphal. Miss Fraser is a dealer, and thus, properly enough, addressed as follows:

Wetumpkie Ala.

deer miss
Sombody tol me yuons wus huntin ole junk an callin hit anticks i have ben pore myself an had too youse junk an i wil sel yuons mine dirt cheep i wil by me sum new an wil sel granpaps but the cheers is brok
Seth Scroggins,

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

THE DIXONS OF SHEFFIELD, ENGLAND AND THEIR PRODUCT

By HOWARD HERSCHEL COTTERELL

THE firm of Dixon, Dixon & Sons, or James Dixon and Sons, as they were variously styled, of Sheffield, England, were *never* makers of pewter; and any vessel bearing any of their various stamps is *not* pewter but *britannia metal*. This is a bold, sweeping statement; but one can afford to be bold when one has hard facts to back one's utterances. What the Dixons produced is a question which has been asked and answered so many times that the opportunity would seem ripe to set down the facts once more for those who are still in the dark on the subject.

The firm in question was founded in the year 1806; and, from that day to this, they have *never* made any pewter wares. As long ago as February, 1912, I wrote asking them for a definite statement on this point; and their reply of February 7, 1912, reads as follows:

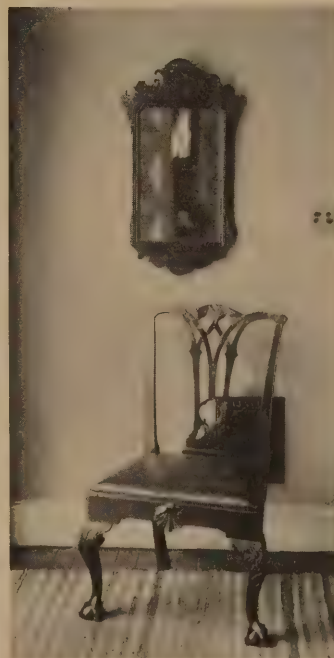
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Special Announcement

WE have deferred until April 20th placing on view and for sale in our antique shop the collection of Early American Glass, referred to in our March announcement. It is the finest collection which has been offered for sale, either at auction or privately, since the superlative collection of Herbert Lawton of Boston was sold at auction three years ago.

At the same time, we will show a fine collection of Early American Flasks and Bottles, and some fine pieces of the pressed Sandwich Glass.

If you are interested in rare glass, choice examples of American pottery and pewter, and fine pieces of furniture, you should make it a point to visit our shop regularly.

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:

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Prints, Pewter, Brass, Quilts, Coverlets,
Rugs, Samplers, Glass of all types.

A chance to get rare things at your own price.
Nothing reserved, everything sold. Ample protection
in case of bad weather.

"Replying to your letter, we beg to say that we never were makers of pewter ware. Our britannia metal was, of course, an immense advance on pewter; and britannia metal, as you know, is often erroneously described as pewter." (The italics are mine.)

Well, time went on and the world persisted in describing its Dixon pieces as pewter — a result contributed to perhaps by two unfortunate mistakes. The first was the description of themselves in a centenary souvenir issued by the firm as "among the foremost of the manufacturers of pewter, britannia metal and the celebrated old Sheffield plate." Of this I will speak again immediately.

The second was the inclusion by Mr. Markham at page 119, Fig. XIX, of *Pewter Marks & Old Pewter Ware* of a mark Dixon & Son 1749, of which I offer a rubbing below.

From the above it will be seen that matters were in a most unsatisfactory position; so I took the matter up again with Messrs. Dixon, who, on July 26, 1920, wrote me as follows:

"We have referred to our centenary souvenir. The fact that the word *pewter* appears must be considered an error."

On July 27, they followed up this letter with one in which they refer to the illustration in Markham's book as follows:

"Following on the subject in connection with my letter of yesterday's date, I have been looking through some old books and I find that in *Pewter Marks and Old Pewter Ware* by Markham, published in London in 1909, page 119 shows the mark *Dixon & Son 1749*. This has no connection with our firm, which did not begin business until about 1806; but it may have something to do with the confusion at present existing amongst pewter connoisseurs. In the same book at pages 47 and 54 are given illustrations of pewter articles which are undoubtedly our own britannia metal productions."

Even at this I did not feel the matter was quite sufficiently cleared up, so I hunted on until I came across the actual inkstand from which Mr. Markham's sketch was made; and with the discovery of this piece my chain of evidence was complete, for the mark was not a maker's mark at all but a cleverly engraved faked mark.

I sent this piece on to Messrs. Dixon for their inspection; and, on August 12, 1920, Mr. Lennox B. Dixon wrote me as follows:

"I quite agree with the fact that the name *Dixon & Son* engraved on the bottom of the inkstand makes it impossible for this to be regarded as the maker's mark. We always *stamp* our name on the bottom of any article which we make. There is nothing to show that we ever made pewter before the britannia metal industry was thought of."

Writing elsewhere, in 1918, the firm make use of the following to enforce the point that they never made pewter:

"Pewter has most certainly never been made here, within the memory of our oldest employee, who has been with us for sixty-four years. . . . We have several instances of work-people whose families have been here from three to four generations, and none of these remember hearing their fathers or grandfathers mention pewter at any time whatever. Furthermore, we have no tools or remains of tools for making it. We have often come across pieces of our own britannia metal which have been erroneously included amongst well-known collections of pewter. The conclusion, to be drawn from the above evidence is obvious."

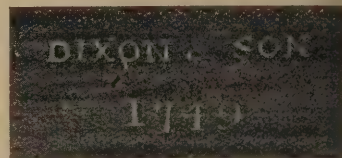
One feels one could conclude here with the old abbreviated termination to one's Euclid problems — *Q.E.D.* One feels, also, that one should apologize for the length of these explanations, which, however, are more than necessary in view of the wide acceptance of the belief that the firm in question *did* make pewter wares. I am quite convinced, from previous experience, and in spite of this very definite refutation of the idea by the very makers of the articles themselves, that there are many who, even now, will hang on to their cherished hopes, for they can no longer be considered as beliefs.

One sees no reason why anyone who so desires should not form a collection of britannia metal wares. But to try to elevate it to the dignity of its predecessor, old pewter, is merely juggling with one's own conscience. The effort will, at best, give little pleasure to the juggler, and it is likely to brand him among his fellows as a man of but limited discrimination.

282. A. G. C., *District of Columbia* (ANTIQUES for February, 1926, Vol. IX, p. 98).

Mr. Willoughby Farr of Edgewater, New Jersey, is of the opinion that the tankard belonging to A. G. C. was very probably made by Benjamin Wynkoop of New York, whose mark is W K in a heart.

B



Mr. Farr explains that the tankards of New York silversmiths are frequently quite as simple as those made in other sections, but that they are not so well known as the elaborate examples which have been illustrated and emphasized.

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

291. L. A. N., Massachusetts, has discovered on an old fireplace board in her home some fragments of wall paper, one of which is illustrated herewith.



It appears to represent a scene of domestic virtue—the father instructing his son in the arts of husbandry; the mother teaching the younger children their letters.

The prevailing color is blue. Vermilion is used in the waistcoats and bodices of the gray and white figures with a very lively and pleasing effect.

The subject, which appears to be the outgrowth of late eighteenth and early nineteenth century romanticism, and the general treatment, suggest that the wall paper was made at some time between 1790 and 1810, very probably in France.

Can anyone supply more precise information as to its date, its place of manufacture, or its maker?

292. C. W. S., New York, is the owner of a pair of cabinets brought to this country from England—one of which is illustrated. We are informed by an English authority that the cabinets are Dutch, early nineteenth century and paneled in either amboyna or thuja wood.



293. S. W. H., Indiana, has a sewing bird of particular interest because of the date of patenting, which appears on one of its wings—Feb. 15, 1853.

294. R. W., Kentucky, is the owner of a sideboard with the name and address of the maker inscribed on a metal plate—T. W. Jacobs 6th and Arch Sts., Phila. Does anyone know when this cabinet-maker was in business at this address?

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APOLOGIES TO MY CUSTOMERS

SINCE my last month's announcement in ANTIQUES, I have been so swamped with business that I am some 50 orders behind. I have taken smaller space this month to ask my customers to have patience.

Turned beds are selling faster than I can get them ready. I am serving customers in order, but can not catch up with the demand.

Plenty of nice *grape* and *rose* carved sofas, chairs, rockers at right prices to dealers.

W. B. SPAULDING

17 Walnut Street : HAVERHILL, MASS.

Genuine

ANTIQUES

at

Wholesale Prices

J. PARKER MERVILLE

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Special Collections Made for Customers



Branch Office

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April Offerings

DELIGHTFUL small pieces of special interest are always needed to complete the antique interior, or to add charm to any home. These items are worthy of attention this month.

Glass lamps with opaque white glass bases and clear pressed font, several sizes, \$4.50 each.

Old tea caddy of Cuban mahogany with two compartments, graceful coffer shape, refinished with hand-rubbed finish, \$10.

Wall brackets, one shelf with elaborately cut-out back, unusual size, pair, \$3.50 each.

A pair of unusual silhouettes in curly maple frames are painted in black with a white background on glass. One is an Elizabethan woman, the other a Robin Hood man. Both full length. \$10 each.

Pair of good sized mantel vases in wine color with painted scenic medallion, enriched with gold, in proof condition, \$10 the pair.

Millennium plate in violet, proof condition, exceptional piece, 10 1/4 inch size. \$15.

Boston rockers, refinished and stencilled in old designs, \$6.50 each.

A B C plate, 7 1/2 inch size, *The Garden Flower*, in black and colors in the center, \$5.

Desk, just completed, made from fine rosewood melodeon, sliding writing bed of rosewood, four drawers, many pigeon holes inside, rebuilt by fine old foreign cabinetmaker, \$125, crated.

Set of three graceful spindle chairs in black with gold stencilling, new reed seats, perfect condition, \$11.50 each.

We guarantee every item in our shop to be genuine and exactly as represented. Photographs on request. *Ask for our monthly price lists.*

THE PETTIBONE-PEABODY CO.

APPLETON

WISCONSIN



*Coolidge
Homestead*

A reproduction of Empire mirror frame, made from pine cut in Plymouth, Vt. Finished in black and gold. Size of mirror frame, 11 1/2" x 20 1/2". Size of mirror, 9" x 11 1/2". Picture painted on glass as it was done 100 years ago.

Packed ready for shipment

Black and Gold, \$12

Black and Bur-

nished Gold, \$18.50

Gold Leaf and

Burnished, \$25

OLD CURIOSITY SHOP

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BELMONT :: VERMONT

Antique Furniture Glass China

THE 16 EAST 13th STREET ANTIQUE SHOP

New York City



*We have an exceptionally good stock of antique
furniture and woodwork*

WE offer this month: two fine wing-
chairs, a Chippendale upholstered
armchair, a walnut hood-top chest-on-
chest, six cherry Chippendale side
chairs, several pine corner cupboards,
many pine mantels, hinges and latches
of all sorts, paneled room ends, rooms
with paneled end and dado, feather
edge wall boards; Chippendale, Queen
Anne, and other mirrors, and many
other good pieces.



WE DO EXPERT RESTORING



RARE WALNUT LOWBOY

One of many unusual pieces including dainty Hepple-
white tambour secretary, bonnet-top walnut claw and
ball highboy, fine Chippendale mirrors. A large col-
lection of medium priced antiques.

ELMER C. HOWE

Everything Guaranteed as Represented

73 Newbury Street :: BOSTON



The BRADFORD ARMS

PLYMOUTH, MASSACHUSETTS

Will open for business
April 19th

Miss Helen Finney invites
a visit from all interested
in early New England
antiquities. A large col-
lection of interesting and
desirable things will be
offered.

NOTE
THE
DATE

S. S. A. A.



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is the clearing house for rare
antiques of the South.

STRICTLY STRAIGHT AMERICAN ANTIQUES

is my motto



J. K. BEARD

Drewery's Mansion

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9 EAST 8TH STREET
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Antiques



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ISABEL CARLETON WILDE announces the opening of her shop for the sale of ANTIQUE FURNITURE in PINE and MAPLE. Early American glass, pottery, pictures.

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If you are thinking of making changes in your country home or at the shore I offer my services in aiding the selection of rugs, wall papers, draperies, chintzes and furniture. Particularly in the American Colonial style.

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Closing for the Season, April 15th



Opening for the Summer, June 15th

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16 furnished rooms complete in
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ANTIQUES

Discounts of 20 & 30 per cent

WE wish to turn our stock of antiques three or four times a year. So we issue lists, now and then, of our finds priced at fair value. Those that do not sell at once are automatically marked down 10% each month for three months.

Four lists, including current April number. Some items are down 20 and 30%. Two stamps will bring the lists while they last.

COLLECTORS' LUCK, Suncook, N. H.

IT IS EASY TO REACH

The Snug Harbor Antique Shop

at 170 TYSON STREET, in New Brighton, on Staten Island



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Unequivocally*

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Early American Furniture

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Hooked Rugs

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Harry Mark Has Earned His Present Position
in the Antique Field on Genuineness Alone



It Pays to Visit Harry Mark!

Harry Mark

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Early American Antiques

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Pine : Maple : Cherry : Birch : Mahogany
Hooked rugs and hand-woven stuffs; wooden ware;
glass; china; pewter; brass; copper; iron; pottery.

Specials: 1 old pine slant-top desk with verdigris paint; 1 pressed brass "hub" grate with tiles for hearth; low-post maple bed, small bell turnings; maple and pine tavern table; two-slat Pilgrim side chair; Queen Anne lowboy chest; pine side cupboard; pine corner cupboard; pine kitchen dresser with finely scalloped ends.

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23 BRATTLE STREET

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Painting of Junius Brutus Booth

by THOMAS SULLY, Jr.

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In Ancient Portsmouth

Q The seacoast towns were the earliest, and, because of world trade, the richest in the American Colonies. Here, from the overflowing family reservoirs of the past, continues a steady, if not abundant, flow of fine heirlooms into the markets of the present. This, in part, accounts for our ability to offer, at *all* times, antiques of unusual interest; at *many* times, antiques of rare distinction.

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The ACTON ANTIQUE SHOP

OFFERS THIS MONTH

A Secretary-bureau of cherry with wonderful brasses, all original — but one which is cleverly reproduced — pattern eagle holding a serpent.

A set of Sheffield, very handsome and perfect, two candlesticks, tray and snuffers.

A Martha Washington armchair.

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Offered by a pioneer Antiquarian with a well-earned reputation for VERACITY.

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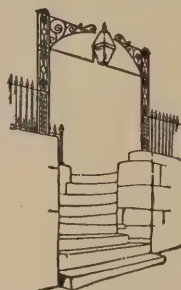
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House Gate

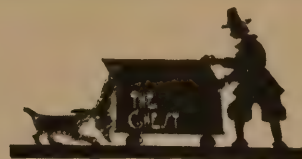
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Many good pieces now on hand,
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BUREAUS, TABLES, CHAIRS, etc.

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LEBANON PENNSYLVANIA

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*Watch May number of ANTIQUES for exact date and
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MIRROR TOPS, TRAYS
RESTORED OR REPRODUCED, ANY
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Prompt Service

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A Corner in Our Shop

On the center shelf in the illustration are four of a dozen Lowestoft plates. On the shelf below a very choice and very old Liverpool tea set.

The little table is a fine curly maple Lady Pembroke. On it is an unusually lovely pink lustre tea set, fruit design.



CRANFORD COTTAGE
7 Smith Court at 50 Joy Street
BEACON HILL BOSTON



Yew tree gateleg table (c. 1650) Yew tree chairs—4 side, 2 arm (c. 1780)

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FINE OLD ENGLISH
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PEASANT FURNITURE

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April Now Draws the Curtains

Spring wakens, and again you are free to plan trips that will carry you far. When you arrange to come to Hackettstown, allow time for a visit to the State Fish Hatcheries and the State Bird Farm. Of course you will want to browse through our shop, where you will find us glad to show you the antiques we are so proud of.

LARSEN BROS.
HACKETTSTOWN New Jersey

APRIL — The month of awakening — All nature responds —
A Rosy Future for us all

*It is time to get out the car and go seeking
1st stop is —*

The COLONIAL SHOP

22-24 NORTH WATER STREET

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Located diagonally across from the Whaling Museum

where you will find a most varied and complete collection.

Two tavern tables — regular type; half-moon serving table — refinished; bow-back windsors — 9 spindles — also 7 spindles; fan-back windsors — various types; six drawer lowdaddy — ogee feet — excellent type; five drawer maple chest — regular bracket feet; five drawer pine chest — regular bracket feet; small tavern table — regular type — restored; small tavern table — center stretcher — restored; slat-back chairs — both arm and side; shaving mirrors. Old china, pewter, glassware, everything. Pine panels, pine mantles, old doorways complete.

Come Early!

W. W. BENNETT, Proprietor

The Francis Nye House

MATTAPoisETT

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Main road to Cape Cod via New Bedford

MARCH reminds me that you may be looking for just such things as I list below. For it is time now, isn't it, to be thinking about what is needed for the old-fashioned house you are furnishing with old-time things, down in the country? Yes — we are all waiting for Spring! Eager to be out in the highways and byways again, hoping to find the desired pieces that will fit into the picture we are making. Same old thrill! Same old thrill! That's the joy of it: it grows and grows, and grows. Because it is worth while, it lasts. A profitable investment, too, therefore a sane pleasure.

A FEW SUGGESTIONS

Sets of chairs, rockers, footstools, colored prints, sets of dishes, old glassware such as goblets, tumblers, fruit bowls, salts, plates, sugars, creamers, etc., rugs, sofas, mirrors, tables, stands, beds, chests, fireplace fittings, decorative bottles, old knives and forks, pewter, brass kettles, warming pans, almost anything in old furnishings.

Write me about them

S. ELIZABETH YORK

Telephone MATT. 143

ED WHITNEY

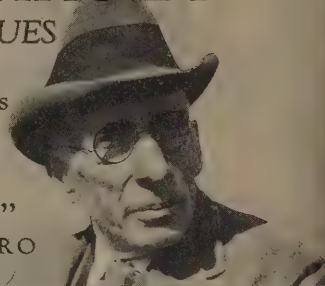
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Clocks. Hooked Rugs. Pewter.
Iron work always in stock.*

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WE offer for sale this month a rare old sideboard. The picture as shown, gives only a vague idea of this wonderful antique, so we ask that you write us for complete description and particulars.



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Each month we will offer an exceptional antique for sale.

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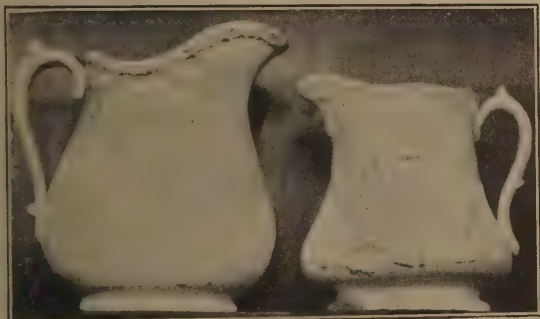
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Sideboards, desks, tables, chairs, rockers, stools, clocks, mirrors. A good line of old glass and china. Currier & Ives and other old colored prints.

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I buy only the finest. Visit my shop and be convinced. Nothing sold by mail.

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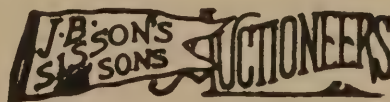
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LIGHTING FIXTURES

Exact reproductions from authentic models

The Above Illustrated are

Early New England Mirror Sconces

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Write for Descriptive Leaflet

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Mushroom Turned Low Posters

Made by a member of the family from which came the
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Cherry turnings surmount each sawed headboard.
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Other maple, pine and cherry
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Lamps, pottery, prints and
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Early American Cottage Furni-
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to be found also at

The SAMPLER

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Garden
Bench

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EARLY AMERICAN FURNITURE

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Granby Croft and The Square
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If you have any problem regarding the repair of pewter, no matter how small or how large, consult me. I use only the old methods and I guarantee my work.

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Early American Antiques

Andirons, handmade, pair \$5. Beds: Napoleon, \$65; Four Posters, \$20 to \$150; Maple Day, \$22. 13 Chairs: 3 Slat Maple, Rush Seats, each \$11.50; 10 Walnut, Rose Carved, each \$12; 8 Chippendale, \$95 each. Cupboards: Corner, \$35 to \$300; Square, Poplar, \$25. Chests of Drawers, \$50 to \$250. Clocks: Shelf, \$10 to \$75; Grandfather, \$75 to \$500. Coverlets, \$30 to \$100. Cup-Plates, conventional, \$1.50 to \$3. Desks: Slant-Top, \$80 to \$300; Genuine Napoleon, Historic, \$1,000; Book-Case Top, \$150. Dressers, Dining, \$150 to \$500. Highboy, Maple, \$425. Mirrors, Empire, \$20; overmantel, \$90 to \$300. Quilts, \$15 to \$60. Sideboards: Empire, \$75 up; Duncan Phyfe, \$500. Sewing Stands, \$20 up. Sofas, \$30 to \$300. Safe, Walnut Kitchen, \$40. Spinning Wheel, small, \$12. Tables, two and three part, \$200 to \$400. Tables, Drop Leaf, Tilt-Top and Card, various. Old Flasks, various.

SPECIALS: 5 Small Salt Cellars, \$1.25; 5 Large Salt Cellars, \$5; 5 Odd Pieces Old Glass, \$3; 4 Old Plates, \$8.

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Dealers and collectors are invited to make inspection.



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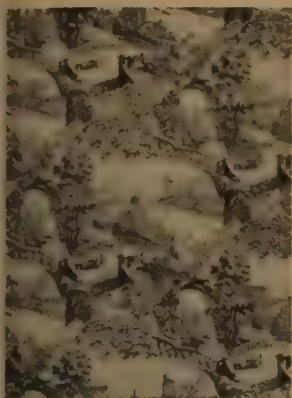
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Hancock, NEW HAMPSHIRE

Will reopen for the season

MAY 15TH, 1926

*Fine Mahogany Furniture, Maple and Pine
Choice Pewter :: Glass
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OLD SALEM PAPER — Authentic reproduction of old paper hung on one of the rooms in Dr. Cook's famous home in Norman Street, SALEM, MASS. The background is white with designs in delightful warm tones of gray and sepia.

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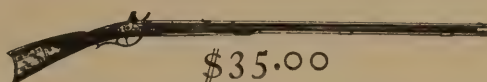
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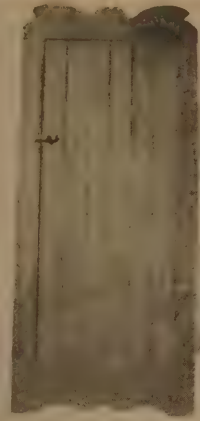
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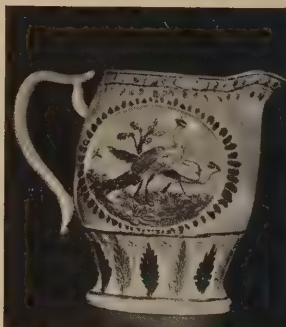
A bare chance	Come into the garden,	Sure of a bite
Thou hast learned to love	Maude	Hung up with the starch
another	Victory doubtful	out
Hug me closer, George	A game dog	What shall the harvest be
The pet of the family	Bustin' a picnic	The boss of the road
A good story	Getting a foot	We've had a healthy
Angel voices sweetly call-	The Darktown fire brig-	time
ing	ade, saved	Two souls with but a
Profit and loss	The Darktown fire brig-	single thought
"Twere vain to tell thee	ade, to the rescue	Darling, I am growing
all I feel	"Twas a calm still night	old
A Darktown lawn party	I will not ask to press	A capital joke
A black squall	that cheek	The pet of the ladies
Asking a hand	A mule train on an up	Take back the heart that
Walked home on his ear	grade	thou gavest
A lovely calm	A mule train on a down	Look at mamma
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Playthings of Long Ago

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AMONG the most charming things to be found in this shop this month are:

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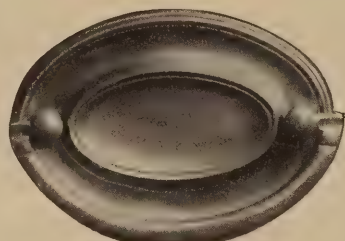
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Books for Collectors

BELOW, in carefully classified form, appear publishers' announcements of books available for the collector or for the thoughtful general reader. All of the books listed have been examined by the editorial department of *ANTIQUES* and are recommended as offering material of value. Under the heading of *Background Books* will be found titles of those works which, while not concerned strictly with collecting, yet

throw light on early customs and habits, methods of home furnishing, and ways of living both in America and in Europe.

All advertisements submitted for this column must receive the approval of the editorial department before their acceptance. Rates: 60c an agate line; 55c a line for 6 consecutive insertions; 50c for 12 consecutive insertions.

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Revised
Edition



EARLY AMERICAN BOTTLES & FLASKS



Ready in
April

By STEPHEN VAN RENSSELAER

THE original work was immediately accepted as a standard authority. But in the present edition old material has been entirely rearranged and regrouped. The historical notes have been expanded into consecutive and interesting form. The photographs have been retaken by a new process which gives extraordinary clarity to the illustrations. *Of these there are 100 separate engravings picturing 900 bottles.* (See *ANTIQUES* for March, 1926).

The extent and thoroughness of *Early American Bottles & Flasks* may be judged from the following list of

CHAPTER HEADINGS

- | | | |
|--|---|---|
| I History of the Manufacture of Glass in the United States and Composition of Glass. | XIV Miscellaneous Bottles, Jars and Containers. | XXII History of Pennsylvania Glass Houses other than Philadelphia and Pittsburgh Districts. |
| II Carboys, Bulbous and Spirits Bottles. | XV History of Glass Works in Connecticut. | XXIII History of Maryland Glass Factories. |
| III Medicine Bottles and Phials. | XVI History of Glass Works at Temple, Lyndeboro, Stoddard and Keene, New Hampshire. | XXIV History of Virginia and West Virginia Glass Houses. |
| IV Perfume Bottles. | XVII History of other New Hampshire and New England Glass Factories. | XXV History of Louisville, Kentucky Glass Houses and other Kentucky Glass Houses. |
| V Three Section Mould Bottles, Carafes and Decanters. | XVIII History of New York Glass Factories. | XXVI History of Ohio Glass Factories. |
| VI Historical Flasks (American Eagle, Statesmen, Anniversary Events, Soldiers, etc.) | XIX History of New Jersey Glass Factories (Very Complete Data on South Jersey Factories). | XXVII History of the Miscellaneous Glass Houses other than those Mentioned in the Preceding Chapters. |
| VII Non-Historical Flasks and Bottles. | XX History of the Philadelphia District Glass Houses. | XXVIII Resume of the Foregoing Chapters and Remarks on the Collecting of Bottles and Flasks. |
| VIII Ink Bottles. | XXI History of Pittsburgh District Glass Houses. | |
| IX Snuff Bottles and Jars. | | |
| X Bitters Bottles. | | |
| XI Mineral Water and Soda Water Bottles. | | |
| XII Pickle and Pepper-Sauce Bottles. | | |
| XIII Stiegel Flasks and Bottles. | | |

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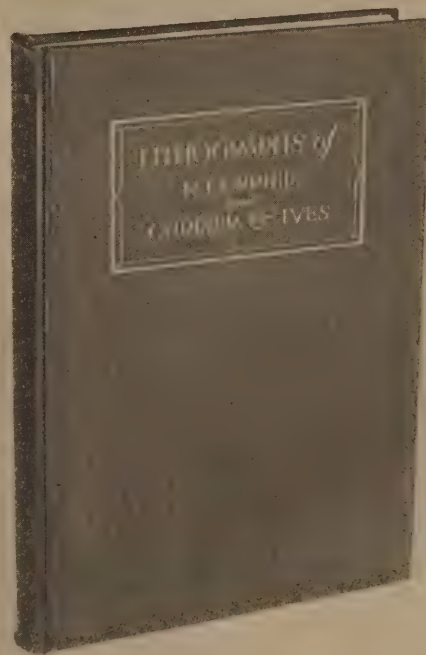
Print Information Up to Date

SUPPLEMENTS No. 1 and No. 2 to Warren A. Weaver's *Lithographs of N. Currier and Currier & Ives* have been issued. They each contain 12 pages, showing actual prices paid for over 436 prints at the auction galleries in New York since the book was printed. These supplements are supplied without cost to all purchasers of Mr. Weaver's book.

The Book Itself, a limited number of copies of which are still available, contains an account of the life and works of Nathaniel Currier and his partner, James Merritt Ives. A list of their lithographs appears in alphabetical order. There are over 3075 prints listed in the book, and 1251 of them are priced according to present day values. Even later prices on prints are in Supplements No. 1. and No. 2. The book contains 160 pages, is cloth bound, and is illustrated with many reproductions of prints. *The price of the book is \$10.*

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While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

N. CURRIER AND CURRIER & IVES PRINTS with fair to full margins: *The Road in Summer*; *The Trapper's Stratagem*; *The Last Shot*; *The "Lightning Express" Train*, *Leaving the Junction*; *The Pioneer's Home*. The following numbers of Godey's Lady Book, either bound volumes or the loose magazines, with no prints or pages missing: 1830; 1831; 1832; 1833; 1835; 1836; 1837; 1840; 1841; 1852; 1872; 1875; 1876; 1877; 1880; 1881; 1882; 1883; 1884. Old set of handles for Chippendale highboy, full 3½" between posts. Send drawing and price. MRS. BENKARD, 5 East 9th Street, New York City.

EXPERIENCED PARTNER for established antique business favorably located in western Massachusetts. No. 752.

DROP-LEAF TABLE, walnut, for the top. Boards must be 56" long. Will buy cheap table or old top in the rough. State condition of top and price. Photograph if possible. No. 751.

PINK AND WHITE STAFFORDSHIRE CHINA for own private use: especially wanted—soup plates, 10" plates, cups and saucers, vegetable dishes. Please tell price, condition and if deep or light pink. No. 695.

SILVER SPOONS, large or small, with rattach. Either send on approval or send drawing and sketch of the maker's mark. C. G. RUPERT, Wilmington, Delaware.

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SECRETARY OR COMBINATION BOOKCASE and writing desk; also high post bed. No. 744.

PARTNER FOR ANTIQUE SHOP, either man or woman, in the heart of Boston. Apply Room 21, 8-9 Hamilton Place, Boston. Telephone Liberty 4405.

AMERICAN QUEEN ANNE FURNITURE. Only those who have authentic pieces in original condition need reply. MRS. RICHARD BABCOCK, Woodbury, L. I., New York.

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AMERICANA OF ANY KIND; pamphlets; documents; books; furniture; glass; rugs; Sandwich; Stiegel; lustre; etc. L. E. DICKE, 808 Washington Street, Evanston, Illinois.

EARLY AMERICAN FURNITURE; pewter; glass; samplers; needlework; portraits; prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, New York.

COLORS CURRIER PRINTS, railroad, ships, sporting, historical, game birds; dolls, doll's furniture, toys, china, miniature furniture; blue and green edge china, dewdrop glass, colored flasks; antique items pertaining to Lafayette and so marked. It would be decidedly to your advantage to write to me before selling as I pay best prices. STEPHEN VAN RENSSLAER, Peterborough, New Hampshire.

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COLLECTOR WISHES set of five Heart and Crown banister-back side chairs and one armchair to match. No. 726.

INTERIOR DECORATOR WANTS antique furniture; paneling; china; glass; old prints; old wallpaper; glazed chintzes. No. 709.

ANTIQUES OR ORNATE WATCHES and clocks; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 1199 Eddy Street, Providence, Rhode Island.

RARE EARLY AMERICAN GLASS; colored historical flasks and early blown bottles; fine lustre, china and Lowestoft. GEORGE S. McKEARIN, Hoosick Falls, New York.

FOR SALE

CURRIER & IVES Old Mill Dam Sleepy Hollow, 18" x 32"; *Old Homestead*, by C, 14" x 18", perfect, best offer; blue Jenny Lind flask, two pint, amber scrolls, two ribbed edge, double eagles green and aqua, best offer; large turkey jam jar; white glass 10" Dolphin candlestick; curly maple bed; cherry tip table, 3½" top. CHARLES JACOBY, 234 South Market Street, Wooster, Ohio.

TABLECLOTH, KING EDWARD CORONATION, 3½ x 2½ yards, handsome hand-woven damask, only five in existence, perfect, emblems of all English possessions around border. Several pieces antique furniture. J. D. DICKSON, Dell Brook Farm, Oakland, New Jersey.

PEDIGREED SHEFFIELD CANDLESTICKS Wentworth coat of arms, LeBlonds; bead bag; candelabrum with Dresden base; shadow box; landing of Lafayette plate. MARTHA KINGSBURY COLBY, YELLOW CAT SHOPPE, 4 Church Street, On the Common, Bradford, Massachusetts.

FLORAL TINSELS in oval frames. Old-fashioned bouquets combining moss roses, fuchsias, bleeding heart, gentians, tiger lilies, etc. Just the right touch of color for the antique room. \$10 postpaid. HOWARD ANTIQUE SHOP, School of Commerce Building, Auburn, Maine.

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WHEN IN LONDON FIND HIDDEN TREASURE, a quaint little shop full of beautiful old things priced exceedingly low. HIDDEN TREASURE 14 Mason's Yard, Duke Street, Piccadilly.

THE OLD SHOPPE. Clocks; bottles; glass and china; furniture; coverlets; pictures and prints. Inquiries solicited. J. E. HOWE, Richwood, Union County, Ohio.

GENUINE ANTIQUES: Rush-seat, ladder-back and spindle-back chairs; grandfather clocks; oak dressers; dining tables; highboys and lowboys; sets of mahogany chairs; samplers; old glass pictures; silhouettes; Staffordshire figures; pitchers; mirrors; ship models; oil paintings; water-color drawings; sporting prints; etc. Home and Export. Lowest trade prices. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

OF INTEREST TO COLLECTORS AND DEALERS: Do you want to sell to antique dealers? During the last few years I have called on hundreds of antique dealers throughout Massachusetts, Rhode Island, Connecticut and part of Long Island. I should be glad to place my services and my automobile at the disposal of anyone interested in selling to the antique trade. List of over 900 antique dealers, \$5 per copy. JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Massachusetts.

HISTORICAL BOTTLES; cup plates; Stiegel three mold old glass; Currier prints; paperweights. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Pennsylvania.

HANDMADE FISH NET CANOPIES for four-post beds, rare and artistic early period designs, replicas of sixteenth and seventeenth century canopies. MRS. LOUISE D. BROOKS, 18 Church Street, Wakefield, Massachusetts.

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DUPLICATE COLORED PRINTS and scarce bottles for sale by collector who will sell reasonably or will exchange for others which he can use for his collection. No. 683.

BLUE STAFFORDSHIRE WILKIES, three platters: *Errand Boy*, *Valentine*, *Rabbit on Wall*; four 10 inch plates: *Valentine*, *Playing Draughts*, two *Mouse*. Proof condition, wonderful colors. P. O. Box 2, Riverton, Vermont.

FERTILE FARMING PROPERTY, rare opportunity for health, pleasure and profit. Comprises two comfortable dwellings and other needed buildings. Commands unique and magnificent view. P. O. Box 2, Riverton, Vermont.

VISIT THE CORNER CUPBOARD, Chicago's new antique shop at 4529 Cottage Grove Avenue, full of interesting early American furniture, prints, pewter, glass, china, needlework, silhouettes, hooked rugs, clocks.

WILL SELL ON COMMISSION: Anything genuine early American; colored glass and maritime preferred. PORTIA SHEARER, 125 Charles Street, Boston, Massachusetts. Haymarket 0942.

COVERLET about 8' x 7', red and blue pattern. Hand loom wool work. Marked in each of two corners by stitched letters made by S. Kuter—*Trexler Town—Lehigh Co—Louisa—Bear—1844*. CONWAY, 264 Lexington Avenue, New York.

THREE SLANT-TOP DESKS; dated coverlet; pair of banister-back chairs. General line of antiques. Prices reasonable. Send for list. MARTHA JANE'S, Marcellus, New York.

HISTORICAL STAFFORDSHIRE; cup plates; collection rare flasks; bird salts; number pieces first old glass, colored tumblers, Sandwich; pewter; hunting scenes. Mrs. M. JOSLIN, 50 Gordon Avenue, Dayton, Ohio.

MAPLE CHEST OF DRAWERS in excellent condition with six graduated drawers and old brasses and escutcheons; three-piece set girandoles, cut prisms. Photographs furnished. No. 753.

HIGHBOY SHOP. We buy and sell duck-foot furniture; restore and furnish missing parts to antique bases for highboy tops, etc. We want old kitchen tables. 14 Summer Street, Malden, Massachusetts.

EXCELLENT OIL PORTRAITS, photographs on request; also rare Rockingham pitcher; hall light; parts of old houses; etc. CHARLES GAFFIN, 1611 Genesee Street, Utica, New York.

TWO CURLY MAPLE BEDS with high posts; flasks; lamps; Currier & Ives prints; Windsor chairs; mirrors; lustre ware; Sandwich glass. Write me your wants. EMPIRE ANTIQUE STORE, 1163 Lincoln Avenue, Utica, New York.

BUREAU DESKS; six-piece pewter coffee set; fiddle-back and goose-neck chairs, in pairs and sets; Jenny Lind day beds; gateleg tables, one cherry with fluted legs; needlepoint; sewing stands. CRAWFORD STUDIOS, Richmond, Indiana.

GRANDFATHER CLOCK of curly maple, scrolled top, mahogany finials, old brass works, condition perfect. KATHERINE PURDY, Lenox, Massachusetts.

TEN SPOOL BEDS, \$12 each, no pairs; fine maple low poster with acorn tops, refinished, \$30; nice field bed, restored, maple; Pilgrim slat-back chair about 1740, \$25; fine gilt picture mirror; two tip tables, nice turnings, \$20 and \$25; four Hitchcocks, new seats, \$10 each, new stencilling; beautiful mahogany sideboard with curly maple posts, \$85. All crating free. ROY VAIL, Warwick, New York.

RARE MAHOGANY SOFA, old, hand-carved, four claw feet; mahogany card tables; cherry tip-top and other tables; curly maple chairs in sets; curly maple dressers; curly maple settee, original rush seat; hand-carved mahogany dresser; dresser inlaid with original brasses; curly maple and cherry slant-top desks; mahogany secretaries; Sheffield candlesticks; pair rare blown glass vases, large, old glass. Photographs on request. Mrs. F. L. BARTOO, Oxford, Chenango County, New York.

HOKED RUGS; furniture; glass; pewter; prints; etc. J. C. RUDISILL, R. D. 1, Gettysburg, Pennsylvania. Five miles south of Gettysburg on State Highway to Baltimore.

PAIR OF ETCHED FLUID LAMPS, pewter tops; Dresden compote; pine spool bed; crotch mahogany love seat; doll's chair. Mrs. D. B. HICKOCK, 59 West 2nd Street, Oswego, New York.

THREE EXQUISITELY CARVED CHAIRS, price, \$500 each. Photographs on request. Two Door Inn, Churchville P. O., Harford Co., Maryland. No dealers.

LARGE OFFICE DESK, walnut, mahogany or cherry with upright compartment with pigeon holes; four bar room or office chairs and upright walnut case, mercurial barometer for outside house. All of period about 1860. THOMAS W. DIXON, 422 Marshall Street, Syracuse, New York.

APRIL BARGAINS: Beautiful crotch mahogany card table, pedestal base, fine condition, \$40; rare crotch walnut card table, pedestal base, \$40; cherry drop-leaf table, \$25; cherry chest of drawers, \$25; wonderful bird's-eye maple chest of drawers, \$30. Check with order. Goods crated free. McCARTY'S, 849 Sheridan Avenue, Pittsburgh, Pennsylvania.

RUSH CHAIRS; rockers; bureaus; clocks; china; cabinet tables; Sheffield plate; glassware. POHLMAN'S ANTIQUE SHOP, 767 Michigan Avenue, Buffalo, New York.

BRASS STEEPLE-TOP ANDIRONS, anciently handsome, complete, best offer over \$100; tent-stitch, screen-panel picture, 20" x 21", exquisite early needlework, \$75; signed, dated samplers, \$10 up. Mrs. HOSKINS, Route F, Box 237. San Antonio, Texas.

CURRIER & IVES PRINTS: *The Celebrated Horse Dexter, The King of the World*, 1867, clean, large size folio, \$25; *Autumn on Lake George*, small folio, color good, \$5; *Frozen Up*, a winter scene, bright colors, good, small folio, \$27; *Niagara from Canadian Side*, small folio, \$15. A large assortment of bottles; cup plates; prints; glass; china and lamps; for sale as a collection to some dealer. 543 S. Washington Street, Greenfield, Ohio.

BEAUTIFUL NAVAJO INDIAN RUGS; Indian basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. J. G. WORTH, 9 East 59th Street, New York City.

BLACKSTONE ANTIQUE SHOP: Mahogany pedestal card table; walnut slope-top desks; Hepplewhite walnut secretary; maple testers and four posters; Hitchcock and three-splat chairs. H. L. WILKINS, Box 29, Blackstone, Virginia.

EMPIRE END TABLE; claw-foot sewing table; pine schoolmaster's desk; Persian rug; etc. EDMOND J. CHOINIERE, 36 George Street, Bristol, Connecticut.

VENETIAN INLAID DINING SET; carved blanket chests; pine Sheraton bureau; etc. Priced right. Antique repairing. G. MILITELLO, Forestville Avenue, Plainville, Connecticut.

120-YEAR-OLD COLONIAL HOUSE in Stratford, Connecticut, Boston Post Road. Suitable for tea room or antique shop. Ten rooms, two baths. Could rent part. Between Bridgeport and New Haven on bus and trolley lines. All conveniences. If interested, write for particulars to CHARLES DOHERTY, Devon, Connecticut. Easy terms for quick sale.

PAIR OF 7 1/2" IVORY COMPOTES ON STAND-ARD, proof condition, brilliant; price \$22 the pair. No. 756.

WALNUT DROP-LEAF BREAKFAST TABLE with turned legs, \$20; mahogany dining table, drop leaves and turned legs, \$45; settee with the old painting, \$25; miniature blanket chest, pine, \$25. Mrs. E. S. MACLWAIN, Egypt Road, R.F.D. 1, Norristown, Pennsylvania.

ORIGINAL OLD CASE containing twelve green gin bottles, all Pontil marked, \$50; two historical hat boxes: Yale College, the other Harbor of New York Castle Garden and Old Trinity Church, \$20 and \$25; several other boxes; three pair of Revolutionary shoe buckles, chased silver mounted on brass, rare, \$25 a pair; mahogany and maple inlay shelf clock, claw feet, original wooden works, about 1830, 34" high, running order, price, \$75; authentic glass of every description. No. 745.

PAIR BOARDMAN AND HART 9" PLATES, good condition, \$40 the pair; also Boardman 13 1/2" plate, \$30. No. 757.

CARVED IVORY CHESS SET pronounced finest in America; photographs; correspondence with collectors and dealers invited. No. 759.

TWO VERY BEAUTIFULLY COLORED OLD CASHMERE SHAWLS in fine condition, \$200 each; also one very fine India camel's hair has been appraised at \$1,000. Best offer. Family heirlooms. No. 746.

CHOICE ANTIQUE MAHOGANY DINING-ROOM TABLE and chairs; electric fixtures; cut-glass prisms and globes; other antiques. Mrs. BENJAMIN W. PORTER, The Weldon Hotel, Greenfield, Mass.

LOVE SEAT with double chair base; maple button-foot table; pair pewter tavern lamps; fine mahogany dressing glass; two shaving mirrors; two drawer hanging bookshelf; hanging rush light. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

THREE DAHLIA CUP PLATES; book of sermons dated 1799; best offer takes. Mrs. CHARLES NICHOLAS, Arcadia, California.

OLD HAND-WOVEN COVERLET, soft blue and white with fringe, large size, perfect condition. No. 747.

LOWESTOFT PLATTER, 12 1/2" x 14 1/2", blue and white; price, \$45. No. 758.

PAIR SHERATON, MAHOGANY AND CHERRY TABLES, fluted legs; cherry slant-top desk with bookcase top; six chairs; other pieces; photographs on request. No. 748.

RARE NAVAL CHINTZ, 34" x 30": United States of America, Huzza for the Navy. Center medallion, the *Brilliant Naval Victory on Lake Erie*; below, *MacDonough's Glorious Victory on Lake Champlain*; beneath, *The Signing of Peace at Ghent, December 24th, 1814*, by Messrs. Clay and Gambrier; center medallion, *War Declared Against Great Britain, June 12th, 1814*. First naval victory August 19th, 1812. Huzza! Huzza! Either side flanked with oval roped motives, displaying the *Constitution* and *Guerriere*, *Wasp* and *Frolic*, *United States* and *Macedonian*, *Constitution* and *Java*, *Hornet* and *Peacock*, *Enterprise* and *Boxer*. Printed in carmine and bordered in black with American flag and shield. Small hole near bottom, does not interfere with any picture. Price, \$200. Extremely rare. R. E. OSTBY, 208 Governor Street, Providence, Rhode Island.

MAPLE AND PINE BLANKET CHESTS; Sheraton secretary; button-foot and snake-foot tables; book shelves. Write for lists. EDITH G. MEISSNER, 795 Chestnut Street, Waban, Mass.

TWO HANDSOME QUEEN ANNE ARM-CHAIRS; two 17th century flower pictures; also collection of rare pewter plates. Photographs on request. Box 108, Norwich, Connecticut.

GLOUCESTER, MASS., for sale, built in early 1700, quaint old house in unusual location looking out over the sea; fireplaces, oven, electric light; town water, eight rooms restored, barn, acre land, perennial garden, piazza covered with roses. Suitable for home, tea room or antiques. EDITH G. MEISSNER, owner and dealer in antiques, 795 Chestnut Street, Waban, Mass.

WALNUT, CHERRY AND MAHOGANY BUREAUS, \$50 and \$60; curly maple and cherry candlestands; Windsor table; old weather-vane; wingchair; glass; pewter and other pieces. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania, 12 miles south of Philadelphia. Phone Media 728J.

PINE DISH AND TIP-TOP TABLE, \$45; long mahogany ottoman, \$50; lamp with shade and prisms, \$75; white Nailssea witch ball, \$15; white embroidered shawl, \$25. Photographs on request. THE IRON GATE, Fort Edward, New York.

TWO VERY FINE OLD CARVED WHITE IVORY MINIATURES on black velvet in black wooden frames, one George I dated 1769, other George III; size 2 1/2"; from English collection, \$125 each. No. 741.

SMALL SPLAY LEGGED TAVERN TABLE, \$90; Victorian ottoman, \$28; Dutch chair, remains of Spanish feet, \$50; eight bell-flower honey dishes, \$8; pewter; blown and pressed glass; flasks. Send for list. W. McKAY PATTERSON and RALPH S. JONES, 1809 East Avenue, Rochester, New York.

EARLY AMERICAN ANTIQUES. Loan Exhibition and Sale to be held in Peterborough Town House during July. All New Hampshire and Vermont dealers desiring complete information should address Box 117, Peterborough, New Hampshire.

HISTORICAL PLATTER, The Narrows from Port Hamilton; flasks and bottles. Send for monthly list. *Reminders of Pioneer Days*. J. R. GRAGG, Bainbridge, Ohio.

SOME LOVELY SAMPLERS all about some hundred years old. Mrs. O. W. MILLS, Currituck Hill, Newtown, Connecticut.

BEAUTIFUL PAIR OF OLD PANELS, natural color linen decorated with cut velvet work in spray of gorgeous flowers entire length; size two yards long, 13" across at top and 15" at bottom. They are very lovely and decorative; also five yards of fine old glazed chintz that has never been used or cut. **MRS. O. W. MILLS**, Currituck Hill, Newtown, Connecticut.

SHERATON FIRESCREEN, frame inlaid, silk picture of maiden with flag and horn of plenty. **MRS. O. W. MILLS**, Currituck Hill, Newtown, Connecticut.

LEAVING TOWN, private collection antique weapons, Arabian, Moorish, Turkish, Spanish, Persian; inlaid gold silver; also Iran carpet, 17' x 7'. Telephone Regent 4123. **C. T. ADAMS**, 164 E. 61st Street, New York City.

A FINE COLLECTION of William and Mary armchairs; a set of 7 Sheraton chairs; 50 lamps, from single ones up to garnitures of three; blue, pink and lavender Staffordshire china; much Lowestoft; probably the finest curly maple desks in the state. Our stock has never been as large or select as now. 14 rooms of antiques, **FRANKLIN STUDIO**, 1124 Cathedral Street, Baltimore, Maryland.

WALNUT HEPPLEWHITE BUREAU, original brasses, vine inlay, inlaid escutcheons; tavern table, very small; Sheraton type cherry slant-top desk, original brasses; Chippendale mirror, 42" x 20". **THE HOUSE OF ANTIQUES**, 97 East Main Street, Geneva, Ohio.

ORIGINAL ELI TERRY CLOCK, unrestored, \$45; Rhode Island cherry high chest of drawers, scrolled bracket feet, fine original condition, \$50; cherry slant-top desk, good condition, unrestored, \$75; two drawer curly maple stand, slender legs, restored, \$30; cherry rope leg stand, original, \$15; two pairs old mercury glass door knobs, \$9. In old wrought iron: fireplace broiler, \$6; strap hinges, \$3 pair, extra fine pair, \$10; large latches, \$5 and \$7; cranes, \$2.50. Crating free. Photographs. **J. H. EDGETTE**, Antiques, 508 Plant Street, Utica, New York.

SHERATON MAHOGANY SIDEBORD, inlaid. Photographs and price on request. **MR. HAZARD CLARKE**, 513 Franklin Street, Buffalo, New York.

ENGLISH 17TH CENTURY GRANDFATHER CLOCK, 9' 6", gilded brass spandrels, cherub head with wings, metal dial, brass works; Boule table. No. 754.

BEAUTIFUL SHAWLS; elaborate old quilts in perfect condition; coverlets; Currier & Ives prints; old glass and china; old maps; furniture. **MARY SPENCER CONRADE**, 45 Muskingum Avenue, Zanesville, Ohio.

TAPESTRY OF JOHN ALDEN AND PRISCILLA, 5' 9" x 4' 6", signed H. H. Kennedy, 1702; Bennington pitcher, 28" x 13", in proof condition; Toby jugs, four matched, in proof condition; jade green Bristol glass bases; 12" Copeland platter; Staffordshire figurine, Highlander, 17" high, in proof condition; Bristol and Stiegel finger bowls; Sheffield candlesticks; grape and pineapple glass; Bohemian ruby jewel case; lace mantillas; Turkish altar lamp. **RUTH C. LIPPETT**, 127 College Avenue, Ithaca, New York.

MEXICAN GLASS. Not a reproduction but a veritable continuation of glassmaking as introduced into Mexico by the Spaniards. Hand blowing, wooden molds and flint for raw material. Bottles, pitchers, flip and other glasses, in a variety of sizes. Colors, greenish and blue. Prices very reasonable. Dealers welcome. **B. A. WHALEN**, 1054 North Western Avenue, Los Angeles, California.

17TH CENTURY TIME TELLING PEWTER LAMP, \$50; 20" pewter trencher, Crown & X, Yates & Birge, Birmingham, England, \$50; two slant-top Sheraton knife boxes, \$75 each. Clocks: banjo, Elnathan Taber, Simon Willard's favorite apprentice, \$175; mantel, Eli Terry & Son, stenciled—mantel, Eli Terry, Jr., carved, \$75 each; grandfather, Watson & Co., Cinn., cherry, \$125. Pictures on application. **CURIOSITY SHOPS**, 1901-1911 Main Street, Kansas City, Missouri.

SNOW ANTIQUE SHOP, St. Clairsville, Ohio, ten miles west of Wheeling, West Virginia, on "Old National Trails" invites correspondence and inspection.

THIRTY PIECES BLUE EDGE SPATTER WARE, tulip, peacock design; pink lustre tea set; also copper lustre; six pieces Wilkie's Christmas Eve; other Clews pieces; pair reflector tin sconces; old silver, *Motts, N. Y.*; antique amethyst necklace; American and English marked pewter; strawberry lustre wash bowl and pitcher; satyr Toby jug; Battersea mirror knobs; three pieces American blown glass. **MRS. CHARLES L. SNOW**, 508 Franklin Street, Buffalo, New York.

GIRL'S HEAD by Greuze, oil painting 8 1/2" x 10 1/2". Photograph sent on request. Also old Dutch oil painting, skating scene signed *Vermuehlen*. No. 742.

HANGING CORNER CUPBOARD; collections of pewter; Staffordshire; early lighting devices and glass. **G. V. GLATFELTER**, 29 Northampton Road, Amherst, Massachusetts.

OLD PAINTING ON GLASS, *Landing Place Foot of Courtlandt Street, New York*, dated 1828; 10" dog, copper lustre spots; old plaster animals and ornaments. **MRS. GEORGE W. DAVIS**, 11 South Hawk Street, Albany, New York.

MY APRIL OFFERINGS are numerous and varied, including cup plates, salts, honey dishes, lustre, prints, etc. List free. **W. P. McNARY**, Bannock, Ohio.

BAXTER PRINTS; pink and silver lustre; Staffordshire and glass cup plates; glass scent bottles, \$20; old lamps; steins. **E. S. DYMOND**, 122 Collier Street, Toronto, Canada.

ADAMS SYNCHRONOLOGICAL CHART OR MAP of history, beautifully colored; Shepps tin cake box; Uncle Sam bottle; hand bottle; few pieces of Sunderland; some pink lustre; miniatures; Steigel wine bottle; coaching days pitcher; Satsuma pitcher. No. 750.

PAIR BEAUTIFUL OLD DARK BLUE GLASS LAMPS; Staffordshire ornaments; pewter candlesticks; six Jacobean chairs; six Sheraton rush seat chairs; curly maple bed and bureau. **MRS. K. A. DECKER**, 175 Jay Street, Albany, New York.

PAIR ROBIN'S-EGG BLUE BLOWN VASES, 9 1/2", perfect, \$15; five Sandwich tumblers, Waterford design, perfect, \$15. **JANET L. COSTELLO**, 2517 Bryant Avenue South, Minneapolis, Minn.

MAPLE SLANT-TOP DESK, good piece, \$65; two maple duck-foot tables, \$55 and \$60; a Sheraton 3 1/2' table, \$24; two card tables, \$20 and \$45; a barrel of glass. **HIGHBOY SHOP**, 14 Summer Street, Malden, Massachusetts.

MAHOGANY SIDEBORD; large mahogany sofa; mahogany tip table, Windsor chair; fine collection of pewter; lustre ware; old china; glass; old prints and ship models. Antiques bought. **SMITH'S CURIO SHOP**, 3968 Drexel Blvd., Chicago, Illinois.

EARLY AMERICAN FURNITURE; glass; silver; hooked rugs; pink and copper lustre; pink Staffordshire china; *American Glassware* by Edwin A. Barber, reprint, \$5. **LOUISE BARBER MATHIOT**, West Chester, Pennsylvania. Route 2. Telephone 480R.

BLUE SPATTER PLATE with eagle and shield, proof condition; Penn-German slip ware; small cherry inlaid bureau, etc. **NORAH CHURCHMAN**, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

DARK BLUE BOSTON ALMSHOUSE PLATTER, size 12 1/2" x 16 1/2", proof condition, by Stevenson. Best offer. **R. L. WADSWORTH**, 100 Snyder Street, Monongah, West Virginia.

REVOLUTIONARY OFFICER'S CAMP CHEST, solid mahogany, very rare; cord bed, eagle headboard; grandfather clock, cherry case, running order. **THE ANTIQUE SHOP**, EARL W. COX, 28 Chambersburg Street, Gettysburg, Pennsylvania.

OLD & RARE BOOKS

Maps, autographs, prints, pictures, stamps and the like

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore, henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, ten cents per word; minimum charge of \$2.00. Advertisements must be paid for when submitted.

WANTED

BOOKS, PAMPHLETS, autographs and all other literary property bought. Any quantity, will call anywhere, pay cash and remove immediately. No library too large or too small for our consideration. **DAUBER AND PINE BOOKSHOPS, INC.**, 66 Fifth Avenue, New York City. Telephone Chelsea 5670.

STAMPS, highest prices paid for United States, Confederate and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. **F. E. ARWOOD**, 683 Atlantic Avenue, Boston, Mass.

COLORED PRINTS; Currier, Kellogg, Sarony and Major; fishing, hunting, wild game, winter sports, clipper ships, railroads, frontier, rural winter scenes, Revolutionary War period, views of cities. Especially wanted: *Life of a Hunter, A Tight Fix, Trolling for Blue Fish, Beach Snipe Shooting, Deer Shooting on Shattagee*. Best prices. **JAMES J. O'HANLON**, 1920 Holland Avenue, Utica, New York.

OLD SILHOUETTES bought and sold, Peales, Edouarts, Brown, Foster, Hubbard and Chapman, also others. **M. R. NUGENT**, Central Park, L. I., New York.

THE ART OF SILHOUETTE by Desmond Coke. State price and condition. No. 760.

COLORED PRINTS of American subjects; views of cities; ships; railroads; winter scenes; country activities; historical subjects and hunting and fishing; western scenes and large folios especially wanted. **FRANCES EGGLESTON**, 42 West Fifth Street, Oswego, New York.

ANTIQUES MAGAZINE, April and December, 1925; also January, 1926. **E. R. GILGOUR**, 118 W. St. Clair Street, Indianapolis, Indiana.

PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. **CHARLES F. HEARTMAN**, Metuchen, New Jersey.

ANTIQUES MAGAZINE, September, 1925. Vol. VIII, No. 3. State condition and price. CHARLES R. WOOD, 400 Chestnut Street, Philadelphia, Penna.

ANTIQUES MAGAZINE, January and April, 1922, Volume I, Numbers I and IV. State condition and best price. E. U. CROSBY, 435 Walnut Street, Philadelphia, Pennsylvania.

OLD LAWS, ACTS, resolves, codes, journals, before 1830. Posters or handbills prior to 1870 wanted. G. A. JACKSON, 105 Pemberton Building, Boston, Massachusetts.

AUTOGRAPH LETTERS of distinguished men, collections bought for cash; also books and pamphlets on early western travel, exploration and history, Indian captivities; state and town histories and genealogical books; early American engraved portraits and historical prints before 1830; libraries purchased. Good prices paid for material of value. GOODSPEED'S BOOK SHOP, Boston, Massachusetts.

BOUND VOLUMES OR FILES of American newspapers printed in the smaller cities or towns of the United States before 1850. GOODSPEED'S BOOK SHOP, Boston, Massachusetts.

PRINTS; *Perry's Expedition to Japan*, a set of large prints, not in book form, by E. Brown, Jr., Fulton Street, New York. Would like any or full set. Send price and description. No. 541.

CURRIER & IVES PRINTS: rural, farm and winter scenes; western and frontier pictures; ships, railroads, whaling, fishing, hunting, trapping, skating, boating; views in cities. No. 688.

STAMP COLLECTOR DESIRES old postage stamps, large or small lots. Those on original envelopes preferred; also any publications relating to stamps. Send for list. GUY A. JACKSON, 105 Pemberton Building, Boston, Massachusetts.

FOR SALE

ORIGINAL AUTOGRAPH LETTERS of celebrities of all nations bought and sold; send for price lists. WALTER R. BENJAMIN, 154 West 88th Street, New York City. Publisher *The Collector*, \$1.00; established 1887.

RARE BOOKS and AUTOGRAPHS, lists of either on request. ADELINE ROBERTS, 51 West 49th Street, New York.

OLD MAPS of all countries, for wall decoration, historical collection; also small maps for lamp shades. GOODSPEED'S BOOK SHOP, Boston, Massachusetts.

BLAEU'S MAP OF NEW YORK and New England, circa 1633-38, perpetuated in a faithful hand-tinted replica. Sailing ships, Indians and animals illustrate this quaintly decorative 16 by 20 creation of the Pilgrim century. Wholesale and retail. OLIVER S. KENDALL, Worcester, Massachusetts.

PILKINGTON'S DICTIONARY OF PAINTERS 1798, with 50 added engravings by Pontius, Vorstermans, deJode, Hollar, etc. Best offer. Baxter's Pictorial Album, seven Baxter prints, text, \$75; Roger's *Italy*, 1830, illustrated by Turner's engravings, \$35. MRS. HOSKINS, Route F., Box 237, San Antonio, Texas.

CURRIER & IVES PRINTS, many rare ones. *Catskill Mountains*, large folio; *West Point, Washington's Farewell*. Will buy good prints. WILLIAM A. MANSELL, 50 Congress Street, Boston, Massachusetts.

COMPLETE FILE OF ANTIQUES, volumes I to VIII inclusive, price, \$40; set Audubon Birds and Quadrupeds, ten volumes, five morocco, price, \$250. M. WOODMANSEE, Box 87, Des Moines, Iowa.

ANTIQUES, volumes I, II, III, IV, bound; also volumes V, VI, VII, VIII, loose copies, all in fine condition. DICK HAGADORN, Fort Plain, New York.

HIGHLY COLORED PICTURE CARDS, a collection of over 800, used in the seventies for children's scrap books. These cards are loose and in excellent condition. Price for the lot, \$10. Theatrical program collection consisting of programs, actors' and actresses' photographs, articles, obituary notices, etc., from 1889 up to 1923. This collection is pasted in 28 books. Programs, etc., in excellent condition. Price, \$50. EMERSON, 14 S. 39th Street, Philadelphia, Pennsylvania.

PRINTS: A collection of 70 by Currier, in original old mahogany and pine frames. \$350 for the lot. Write for list. DICK HAGADORN, Fort Plain, New York.

COLORED CURRIER PRINTS: Large *Quail Shooting*; *Woodcock Shooting* and *Last War Whoop*. Small *Whale Fishery* and *Central Park Skating Carnival*. No. 755.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

*HOLLYWOOD: ROBERT ACKERSCHOTT, 1735 Hudson Avenue.

CONNECTICUT

GREENWICH:

*FRED DENSON & SON, 77 East Putnam Avenue.

*THE GREENWICH ANTIQUE SHOPPE, 256 W. Putnam Avenue.

NEW HAVEN:

*MARY G. ARMSTRONG, Park and Chapel Street. MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. General line.

*THE SUNRISE SHOP, 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

*NORWICH: THE ANTIQUE EXCHANGE, Myra F. Ward, 210 Disco Bldg.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street. WATERBURY: DAVID SACKS, 710 East Main Street. Early Americana.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

DECATUR: RAINEY FARM ANTIQUES, Mrs. JOHN CHALLENGER RAINEY, Bloomington Road. General line.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway. General line.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

*ROCKLAND: COBB & DAVIS.

*WALDOBORO: WARREN WESTON CREAMER.

*YORK HARBOR: NEW ENGLAND ANTIQUE SHOP.

MARYLAND

BALTIMORE:

FRANKLIN STUDIO, 1124 Cathedral Street.

*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

A. H. MURPHY, 12 East Read Street. General line.

MASSACHUSETTS

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

*NORMAN R. ADAMS, 136 Charles Street.

*CHARLES S. ANDREWS, 37 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*I. BRAVERMAN, 133 Charles Street.

*CRANFORD COTTAGE, 7 Smith Court.

*LEON DAVID, 80 Charles Street.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*GEORGE C. GEBELEN, 79 Chestnut Street. Old silver.

*KING HOOPER HOUSE, 73 Chestnut Street.

*E. C. HOWE, 73 Newbury Street.

*JORDAN MARSH Co., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MACKEY Co., 7 Bosworth Street. Auctioneers and Appraisers.

*NEW ENGLAND ANTIQUE SHOP, 36 Charles Street. *NEW ENGLAND SALES ASSOCIATION, Inc., 222 State Street, Hooked rugs.

*OLD ENGLISH GALLERY, 88 Chestnut Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SHREVE CRUMP & LOW, 147 Tremont Street.

*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

*TREASURES OF OLD ITALY, 75B Chestnut Street.

*FREDERICK B. WALDO, 88 Phillips Street.

*WILLIAM'S BOOKSTORE, 2 Milk Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

HARRIET WELLES CAPRON, 25 Avon Street.

*ISABEL C. WILDE, 2 Bond Street.

*WORCESTER BROS., 23 Brattle Street.

COHASSET: YE OLDE LINCOLN HOUSE, WILLA E. TOLLES, South Main Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE POET WHITTIER'S HOME, 42 Summer Street.

*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST MILTON: Mrs. C. J. STEELE, 396 Adams Street.

*EAST TAUNTON: THE MAPLES, ED WHITNEY, 1150 Middleboro Avenue.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

HYANNIS: THE TREASURE SHOP. HELEN TRAYES, HULDAH SPAULDING.

*IPSWICH: R. W. BURNHAM.

*LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPOSETT: S. ELIZABETH YORK.

NEW BEDFORD:

Mrs. CLARK'S SHOP, 38-44 North Water Street. General line.

*THE COLONIAL SHOP, 22-24 North Water Street.

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER.

PITTSFIELD:

*OSWALD'S ANTIQUE SHOP: 11 Linden Street.

*MISS LEONORA O'HERRON, 62 South Street.

*PLYMOUTH: THE BRADFORD ARMS.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.

*STOCKBRIDGE: THE LITTLE HOUSE SHOPPE.

*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

*WARREN: C. F. COMINS.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

NEW HAMPSHIRE

*DURHAM: LYNDE SULLIVAN.

*HANCOCK VILLAGE: FULLER HOMESTEAD.

*MANCHESTER: CHENEY CHESTS, 622 Chestnut Street.

*PEMBROKE: COLLECTORS' LUCK, E. R. GUERIN. *PORTSMOUTH: HORACE M. WIGGIN, 350 State Street.

NEW JERSEY

*BAYONNE: BAYONNE ANTIQUE SHOPPE, 1169 Boulevard.

- *BRIDGETON: THE OLD YELLOW HOUSE, 112 Broad Street.
 *CAMDEN: JAMES F. IANNI, 1406 Haddon Avenue.
 *EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
 FREEHOLD:
 *J. B. KERFOOT.
 *L. RICHMOND.
 *HACKETTSTOWN: LARSEN BROTHERS, 265 Main Street.
 HADDONFIELD:
 *FRANCES WOLFE CAREY, 38 Haddon Avenue.
 *MARTHA DEHAAS REEVES, 20 Potter Street.
 MONTCLAIR:
 F. S. CAPOZZI, 337 Bloomfield Avenue. General line.
 *THE PEKING PAILOU, 147 Watchung Avenue.
 *MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 174 South Street.
 *NUTLEY: ETHEL H. KAUFMAN, 244 Prospect St.
 *PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.
 SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.

NEW YORK

- *ALBANY: JAMES VINT AND SON, 34 North Pearl Street.
 *AMENIA: W. W. TIEDEMAN.
 *AUBURN: AGNES T. SULLIVAN, 24 Steel Street.
 *AVON: J. PARKER MERVILLE.
 *BROOKLYN:
 *CATHERINE CHASE, 31 Clinton Street.
 *HARRY MARK, 749 Fulton Street.
 CHARLES SOMMERLAD, 98 Orange Street.
 CARMEL: THE PORCH, Putnam County. International antiques.
 *CORTLAND: THE SAMPLER, 53 Prospect Terrace
 *DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.
 *GOSHEN: FANCHER'S COLONIAL SHOP.
 HUNTINGTON, L. I.: THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.
 *ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.
 MARCELLUS: MARTHA JANE'S. General line.
 NEW ROCHELLE:
 BERNICE ADAMS LORING, 91 Woodland Avenue.
 *DOROTHY O. SCHUBART, INC., 651 Main Street.
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 *LOUIS L. ALLEN, 521 Madison Avenue.
 *FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.
 *HARRIET BRYANT, 2 West 47th Street.
 *BURNET-CLARK, LTD., 131 East 57th Street.
 *THE COLONY SHOPS, 397 Madison Avenue.
 CHILDHOOD, INC., 108 East 57th Street. Children's antiques.
 *COPELAND AND THOMPSON, INC., 206 Fifth Avenue. China.
 MRS. EHRICH, 707 Fifth Avenue.
 *HARE & COOLIDGE, 54 West 11th Street.
 *C. VANDERVEERE HOWARD, 141 East 57th Street.
 *RENWICK C. HURRY, 7 East 54th Street. Pictures and paintings.
 *MARY LENT, 9 East 8th Street.
 *JANE WHITE LONSDALE, 114 E. 40th Street.
 *H. A. & K. S. MCKEARRIN, 735 Madison Avenue.
 *MARTHA MORGAN, 120 E. 57th Street.
 *MARGOLIS SHOP, 1132 Madison Avenue.
 *NOBLE & COMPANY, 126 Lexington Avenue.
 *FLORIAN PAPP, 684 Lexington Avenue.
 *GRETE STENCEL, 19 East 48th Street.
 *OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.

- *THE ROSENBAACH COMPANY, 273 Madison Avenue.
 *THE 16 EAST 13TH STREET ANTIQUE SHOP.
 *SKINNER-HILL, INC., 342 Madison Avenue.
 *C. M. TRAVER COMPANY, 23 East 62d Street.
 *HENRY V. WEIL, 126 East 57th Street.
 *JOHN WEISS, 625 Lexington Avenue.
 *ADRIEN F. WELLES, 345 West 88th Street.
 *WEYMER & YOUNG, 39 E. 57th Street.
 *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
 PELHAM MANOR: MISS MAE E. THOMPSON, 4768 Boston Post Road.
 PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
 *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.
 POUGHKEEPSIE:
 *J. B. Sisson's Sons, 372 Main Street, Auctioneers and Appraisers.
 MRS. E. E. WALTER, 103 Market Street. General line.
 *SOUTH SALEM: ELIZABETH BACON, Westchester County.
 *STATEN ISLAND: THE SNUG HARBOR ANTIQUE SHOP, 170 Tyson Street, New Brighton.
 *UTICA: OLD MAHOGANY SHOP, 813 Union Street.

NORTH CAROLINA

- GREENSBORO: THE ANTIQUE SHOPPE, 305 North Elm Street.

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- COLUMBUS:
 THE ANTIQUE SHOP, DOROTHY SCHMIDT, 11 South 4th Street.
 THE YEARS AGO SHOPPE, 67 North Washington Street.
 GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.
 *TOLEDO: THE RUMMELL STUDIO, 1819 Jefferson Avenue.

PENNSYLVANIA

- ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.
 BETHLEHEM:
 A. H. RICE, 519 North New Street. General line.
 SCHUMM ANTIQUE SHOP, 451 Main Street. General line.
 CHAMBERSBURG: STONY BATTER ANTIQUE EXCHANGE, INC., North Second St. General line.
 *CHESTER: CLARENCE W. BRAZER, 302 Crozer Building, 421 Market Street.
 CHRISTIANA: WILLIAM R. FIELES. General line.
 DOUGLASSVILLE, BERKS COUNTY: YE OLDE ANTIQUE SHOPPE, Philadelphia and Reading Pike.
 DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.
 ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.
 GETTYSBURG: THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street. General line.
 GLENSIDE: DORA E. SEELEY, Waverly Road. General line.
 LANCASTER: MRS. A. K. HOSTETTER, 10 South Queen Street.
 *MEDIA: THE BLUE EAGLE ANTIQUE SHOP, MRS. BAUGH, 413 East Washington Street.
 PHILADELPHIA:
 *WEDA ADDICKS, 106 S. 36th Street.
 *JAMES CURRAN, 1625 Pine Street. General line.
 *MARTHA DEHAAS REEVES, 1026 Pine Street.
 PHILADELPHIA ANTIQUE EXCHANGE, EMILY JONES, 1316 Locust Street.

- POOR HOUSE LANE ANTIQUE SHOP, EMMA L. MIDDLETON, 114 West Rittenhouse Street, Germantown.
 RAYMOND A. PHILLIPS, 3737 Lancaster Avenue.
 THE LOFT, Camac above Pine Street. General line.
 *THE ROSENBAACH COMPANY, 1320 Walnut Street.
 THE STUDIO SHOP, 317 South 16th Street. General line.
 *ARTHUR J. SUSSEL, Spruce, cor. 18th Street.
 PITTSBURGH: MCCARTY'S, 849 Sheridan Avenue. General line.
 *POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street.
 WEST CHESTER:
 FRANCIS D. BRINTON, Oermead Farm. General line.
 *LOUISE BARBER MATHIOT, Route 2.
 *WHITEMARSH HAYLOFT ANTIQUES, Bethlehem Pike.
 *WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, 69 North River Street.

YORK:

- BERGMAN ANTIQUE SHOP, 322 S. Duke Street. General line.
 BERKSTRESSER'S LITTLE SHOPPE AROUND THE CORNER, 115 South Edgar Street.
 EARLY AMERICAN ANTIQUES, 314 West Market Street, Lincoln Highway.
 JOE KINDIG, JR., 304 W. Market Street.
 CAROLINE LOGAN, 253 East Market Street.
 YORKTOWNE ANTIQUE SHOP, 136 East Market Street, Lincoln Highway.

RHODE ISLAND

- PROVIDENCE:
 *BERTHA B. HAMBLBY, 224 Waterman Street.
 *CUSHING'S ANTIQUE SHOP, 1228 Broad Street.
 *WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

VERMONT

- *BELMONT: OLD CURIOSITY SHOP, E. E. WHITE.

VIRGINIA

- FREDERICKSBURG: THE QUARTERS, 303 1/2 Amelia Street.
 RICHMOND:
 *J. K. BEARD, Drewery's Mansion.
 *H. C. VALENTINE & COMPANY, 209 East Franklin Street.

WASHINGTON, D.C.

- *MRS. CORDLEY: 812 17th Street, N. W.
 *GEORGE W. REYNOLDS, 1742 M Street, N. W.
 THE OLD VIRGINIA SHOP, 918 17th St., N. W.

WEST VIRGINIA

- *CHARLESTON: MRS. ROBERTA C. NICHOLSON, R. F. D. 1.

WISCONSIN

- *APPLETON: THE PETTIBONE-PEABODY CO.

ENGLAND

- *CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.
 CHESTER: G. H. CRAWFORD, 49 Bridge Street Row.
 *DERBYSHIRE: FRANK W. TAYLOR, Bakewell.
 *HIGH WYCOMBE: FRED SKULL.
 LONDON:
 *HARRY BREWER, 40 Hanway Street.
 *CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, W. 14.
 *ARTHUR EDWARDS, The Stratford Galleries, 59 Wigmore Street, Cavendish Square.
 *CASA ROSSA GALLERY, 79 Glebe Place, Chelsea, S. W.

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Just for his own sake, and his pride in his profession, every American and foreign dealer in antiques — important or unimportant — should be listed in this directory. The cost is so small that it is sure to be repaid many times over in new business even to him whose location may be as inaccessible as Timbucktoo and as unfriendly as Mount Everest.

If you are a dealer send your check for \$15 now, and take your place among your competitors for a six months' period.

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BEAUTY CONSTRUCTION STYLE

If you cannot find the old, the reproduction should be obtained from the most perfect design, constructed in the most perfect manner. In your own lifetime, this furniture, my name burned in, will be worth several times its cost.

Shown at my Studio 46 Park Street (close to Station) Framingham, Massachusetts

WALLACE NUTTING



*Through
This Door to
Yesterday*

*The doorway to our
little Colonial House
is a replica of the old
HOYT HOUSE en-
trance at Deerfield,
Massachusetts.*



IF you appreciate the serene stability of old things, we invite you to enjoy our Antique Room and our little Colonial House. Here you will find lovely old pieces so embodying beauty that they have survived change of fashion and taste.

Perhaps you'll find something for your collection . . . or for daily, endearing use.

Jordan Marsh Company

SIXTH FLOOR OF THE FURNITURE BUILDING

Boston

::

::

Massachusetts



A Queen Anne Settee

THIS piece came from the collection of the late Colonel Mulliner. It is a fine two-back settee of walnut and is a splendid example of the best furniture of the period. It is upholstered in leather. The heads carved on the arms are unusually fine. The patina is beautiful.

We are fortunate in having in our present collection a number of other fine English pieces. All are in good condition. All are authentic.

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MAY, 1926



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Above: LAKE COMO: In the vicinity of Bellagio, where the finest and most extensive view of this famous sheet of water may be had.

Below: THE HARBOR AND CITY OF BOSTON: Taken from Chelsea, which lies in the foreground. Beyond appear the old foot bridge over the Mystic, the State House, and Bunker Hill Monument. In its beauty of composition as well as its historic correctness this is a notable picture.



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Sea View	Lake Maggiore	Bologna (2 views)	Terracini	Paestum
Burning of U. S. Steam Frigate <i>Missouri</i>	Varese	Florence (6 views)	Eruption of Vesuvius	Capri
Gibraltar	Lake Como	Pisa's Tower	Naples (3 views)	A Storm
Genoa	Verona (2 views)	Leghorn	Herculaneum	Bay and Harbor of New York
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THE HOUSE WITH THE BRICK WALL

J. B. KERFOOT

ANNIE HAIGHT KERFOOT

FREEHOLD, NEW JERSEY



THE REMARKABLE TABLE, THE TOP OF WHICH IS PICTURED ON THIS PAGE AND THE BACK OF WHICH IS SHOWN ON THE PAGE ADJOINING, WAS FOUND, BURIED BEHIND THE ACCUMULATED DISCARDS OF MANY YEARS, IN AN OLD HOUSE ON LONG ISLAND. THE LEGS WITH THEIR STRETCHERS AND BRACES ARE PINE. THE TOP SEEMS TO BE EITHER MAPLE OR WALNUT. THE PIECE ITSELF IS OF INDISPUTABLE SEVENTEENTH CENTURY ORIGIN. NOTE THE SIXTEEN-SIDED TOP WITH ITS DELICATELY FINISHED EDGES; THE HALF MOLDINGS (ONE SHORT ONE IS MISSING) SO CURIOUSLY APPLIED TO THE SURFACE; THE LEG DESIGN WITH ITS FINE BULBOUS TURNINGS. ON THE OTHER HAND, THE PAINTED DECORATION IS OF THE TYPE AFFECTED BY THE PENNSYLVANIA GERMAN ARTISTS OF THE SECOND



HALF OF THE EIGHTEENTH CENTURY AND IS, TO BOOT, DATED 1774. NOTE THE TULIPS, RABBITS, LOVE BIRDS AND SO ON. THE COLOR SCHEME IS EQUALLY TYPICAL AND SHOWS SOME OF THE FINEST CHARACTERISTICS OF THE PERIOD. THE BACKGROUND COLOR OF BOTH TABLE-TOP AND LEGS IS A MELLOW MUSTARD. THE DECORATIONS ARE IN RICH REDS, GREENS AND YELLOWS. THE HALF MOLDINGS AND THE TURNED PORTIONS OF THE LEGS ARE MOTTLED, OR MARBLED, IN THE SAME TONES.

THE HOUSE WITH THE BRICK WALL

J. B. KERFOOT

ANNIE HAIGHT KERFOOT

FREEHOLD, NEW JERSEY

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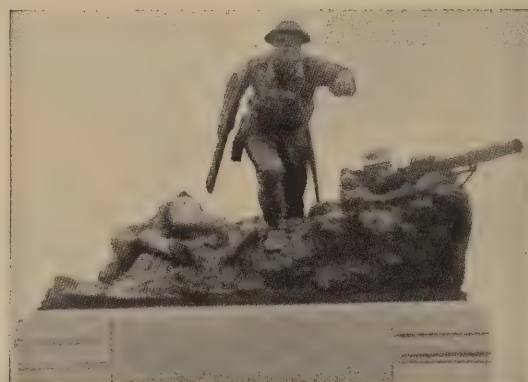
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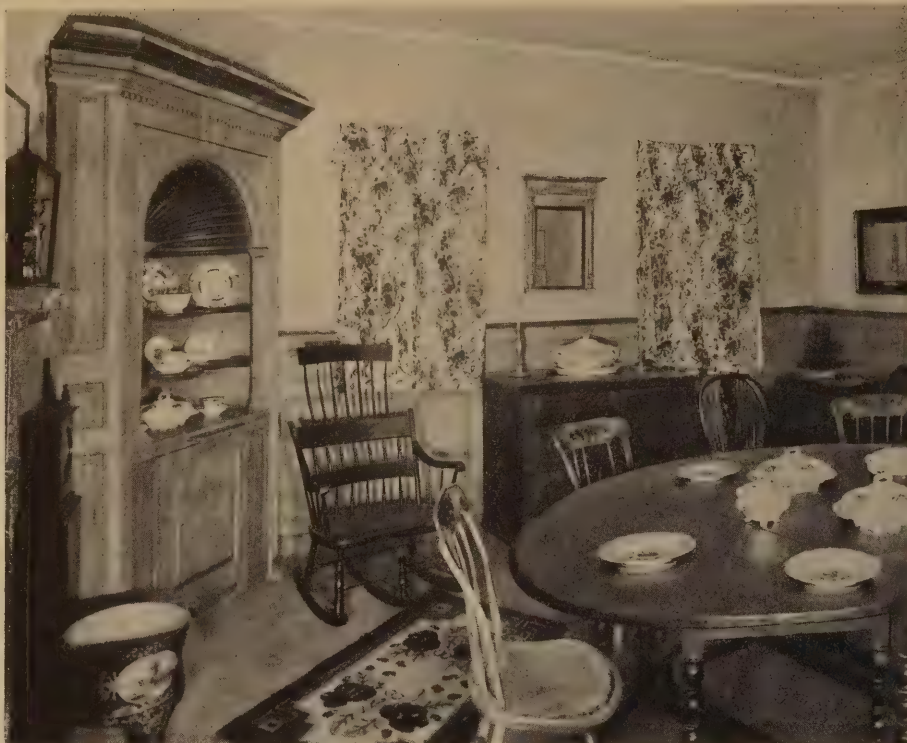
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— Extract from page 683, *History of Brunswick, Topsham & Harpswell*

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possible. It was the accomplishment of twenty-five years.

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Early American Glass

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EXAMPLES OF THREE MOLD GLASS

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Here the work of the upper and nether sawyer, the broadaxe man, the lad skilled with the adze and the house-wright is shown in marked degree. Great wide boards of pumpkin pine, massive oak timbers in the exposed ceilings and five enormous fireplaces decorated with utensils used by the housewife in olden-time cookery greet the eye. This house, one of five, is my setting for

FURNITURE *of* AMERICAN OAK *and* PINE



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Cabriole Legs and Dutch Feet*

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This is neither the time nor the place for ANTIQUES to indulge in self-complacent yelpings about the rapid increase in its circulation.

But the fact remains that, for the past year and more, each new month has brought such increasing demands for current and early copies of the magazine as to leave the publishers without any reserve supply of their own.

They are, already, advertising for copies of December 1925, January 1926

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

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ANTIQUES

Vol. IX

MAY, 1926

No. 5

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Telephone

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and February 1926 issues, as well as for others which are quite out of supply.

As a result, some regular subscribers who had allowed their subscriptions to lapse find their files of ANTIQUES almost irreparably incomplete.

The moral is more easily applied than observed. Nevertheless ANTIQUES would like to urge that, when their renewal date draws nigh, subscribers do not take a chance, but promptly send a check instead.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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Mahometis IV. Imperatoris dignitate exuli. A. 1687.*

Martemque Magni nuncque Paganis Regibus Tremore factis.

Pet. Schenk sculpsit.

1687

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IX

MAY, 1926

Number 5

The Editor's Attic

The Cover

THE first census of the United States was taken in 1790. From its returns the American people were proud to learn that they numbered, all told, somewhat more than three million individuals. They constituted, indeed, a sizeable nation, possessed of a territory whose dimension already dwarfed that of many European countries and whose potential wealth, though actually beyond appraisal of the wildest imagination, was already recognized to be considerable.

It was in commemoration of this first census that the mug pictured on this month's Cover was issued by some enterprising Liverpool purveyor to the American pottery trade. The design which is spread across the cylindrical contours of the piece is obvious enough. On the face of a great cliff, bordered and surmounted by trees and protected by the guardianship of a pair of flying Victories, is emblazoned — state by state — the population of the young Republic.

To the average person the tabulation will bring not a few surprises. Who, for example, would have believed that in 1790 Virginia was the most populous of the states, with close to 750,000 inhabitants, as contrasted with Pennsylvania's 400,000? To be sure those were agricultural days, and Virginia's rich plantations not only attracted but supported great numbers of immigrants. Yet the discrepancy between the population figures of the great slaveholding state and those of her Quaker neighbor to the north seems unbelievably great until we discover justification in the statistics of slavery. Slaves were an essential of prosperity in Virginia; in Pennsylvania they were not. Hence in Virginia for every two white persons there was more than one negro slave. The white population alone stood in the neighborhood of 442,000; it was the addition of 300,000 slaves that forced the population beyond the 700,000 mark. But, after all allowances are made, Virginia tops the list of states in number of white inhabitants. Pennsylvania comes a close second, Massachusetts, with some 387,000, a poor third, and New York limping fourth.

How accurate are the figures of the 1790 census no man can say. Where they are compilations of data gathered in the more populous districts, they are, doubtless, sufficiently reliable. Figures for the sparsely settled regions north, south and west can be little more than estimates. Even estimates fail for the territory north-west of Ohio, whose population is frankly set down as unknown.

Many persons will find as much interest in discovering on the mug such expressions as *District of Maine* and *Mary Land* as they will in an analysis of the vital statistics which the piece parades; and they will, above all, be delighted with the ballooning banner borne by the Vic-



CENSUS MUG, LIVERPOOL WARE

tories and inscribed on its swelling folds with the broadly general and generous motto *Success to the United States of America*.

This census mug, which, by the way, belongs to Henry H. Kohn of Albany, was purchased by the present owner some twenty-five years since in Madison County, New York. It is of that cream ware popularized by Josiah Wedgwood but produced not only by that inventive potter but by various factories in Liverpool and elsewhere. The man from whom this specimen was purchased remembered it chiefly as a long-time decoration of the family whatnot. He did, however, recall that his grandfather had always used it as a receptacle for cider, though its form and size indicate that it was foreordained and predestined by its maker to give quality to a heavier brew. Whether this grandfather was the first to whom the mug yielded allegiance and cider, no one knows. Information on that point, however, is unimportant. Obviously the piece was produced in 1790 or 1791 in time to appeal to American sensibilities before they had suffered any deflation of the pride aroused by the census and its revelations of national importance.

Enterprising Liverpool

PERHAPS because it had always been a busy port of trade, the Liverpool district early developed — in mercantile affairs at any rate — an international mind, quite free from narrow prejudice. With the advent of transfer wares the potters of the district had always been ready to paint the name of any captain and of any vessel beneath the depiction of a standard type of craft printed on bowl or pitcher, and therewithal to supply a painted flag to define nationality and to appeal to patriotic ardor. Following the Revolution, these potters were the first to cajole American prejudices with crockery bearing complimentary allusions to the United States and adorned with portraits of the Republic's gallery of saints and heroes.

A Washington and Franklin Pitcher

SPECIMENS of such crockery are, of course, familiar. Mrs. Arthur E. Folsom of Winchester, Massachusetts, sends to the Attic three views of a pitcher in her possession. It is decorated with transfer engravings intensified with gilding and colors. The obverse depicts Washington obtaining liberty for America, while two damsels, representing Wisdom and Justice, dictate to "Dr. Franklin." The name *F. Morris*, apparently that of the engraver, appears below within the wreath which encloses the decoration. The reverse of the pitcher shows a full-rigged ship, flying the American flag as it sails through the brightest of bright green seas. Beneath the pitcher's spout — unfortunately damaged — occurs an armorial eagle surrounded by the words of the Jeffersonian sentiment: *Peace, Commerce and honest Friendship with all Nations*. Beneath this, again, appears the date 1804.

Advertised Imports

BARBER, in his *Anglo American China*,* tells us that Liverpool ware was not imported into the Colonies previous to the Revolution. But it must have come in quantity after the war. Of this we have interesting testimony in an advertisement which appeared in the *Newport Mercury* for December 13, 1796. Copied for the Attic by Charles A. Calder of Newport, this advertisement reads:

Just Imported and now Opening at his Store a little to the Northward of the Church in the Back Street, and for Sale on reasonable Terms, by Charles Lassalle, A Beautiful and very extensive Variety of the most fashionable and elegant Kinds of Liverpool Crockery Ware, among which are a few neat Table Services, Water Plates, Tureens in imitation of a Roast Turkey, Dishes with covers, green, blue and Brown edge — etc. etc.

Does anyone possess a Liverpool tureen in imitation of a roast turkey? What a noble garniture for the table! Dishes with green, blue and brown edge suggest something familiar — those cream ware plates and platters

*Philadelphia, 1901.



LIVERPOOL PITCHER

whose slightly fluted rims touched with color are, or were until recent days, something of a commonplace of the antique shops. Some persons have cheerfully catalogued all such items as Leeds ware without considering their essential fabric. Mr. Calder has performed a service in giving us the best of ground for placing some of them, at least, in the Liverpool group instead.

Dressers and Dates

In the November, 1925, number* the Attic published the picture of a mahogany veneered miniature dresser which has evoked pictures of two other somewhat similar examples. The first of these (*Fig. 1*) belongs to Miss Anna L. Tenney of Appleton, Wisconsin, who has provided the Attic with a photograph of the piece and some interesting historical data concerning it. The dresser, it appears, was made for Miss Tenney's mother when she was yet a little girl, by an uncle, Joseph Perry of New York City. The date of the making is 1832.

The dresser is constructed throughout of mahogany—even to the sides and bottoms of the drawers. On this mahogany base an outer veneer of the same wood has been laid. Such extravagance is apparently due to the circumstance that the little girl's grandfather, Cornelius Cadle, was a lumber merchant who imported woods from the tropics for his fine cabinetwork, and was thus able to supply all that might be required of the best for a piece of furniture only twenty-two inches high, twenty-four inches wide and twelve inches deep.

A number of points of interest attach to this diminutive dresser. Chief of these is the opportunity which it gives us to fix a date for such pineapple and acanthus carving as decorates its frontal columns. A presentation specimen such as this would probably be designed in the high fashion of the period. If this assumption is sound and the date



Fig. 1—MINIATURE DRESSER
(1832)

of the dresser, 1832, is correct beyond cavil—it would seem that among the better grade of cabinet-makers in New York the vogue of the Empire style was maintained rather longer than most persons suspect. Miss Tenney's dresser, it should be observed, is intact save for the unfortunate substitution of oval brass handles for the knobs of wood or glass with which the piece was originally finished.

A date of 1832 for the

decade of the 1840's the specimen illustrated in November, and, at that time, tentatively attributed to the 30's. This judgment is substantiated by the picture of a miniature dresser (*Fig. 2*) belonging now to Franklin W. Hobbs of Boston, who writes that his mother—born in 1839—owned this piece in early childhood. The Hobbs dresser belongs in the same category with that pictured in November. Its design betrays the process of transition from the heavy, yet decisive, forms of the Empire style to the yet heavier amorphism of the early Victorian era. The bulky volutes, which, replacing the columns of earlier types, here flank the drawer section and terminate in huge scroll feet, are characteristic; so, too, is the small, two-drawer section which surmounts the main body of the piece.

A Lesson in Jumping

AN excellent example of the ease of jumping at conclusions concerning more or less venerable objects, and the liability, in such case, of making a painful landing is offered in the appended correspondence relative to a presumptive Bennington cow creamer. For copies of the correspondence the Attic is indebted to John Spargo, the authority on Bennington wares. The Attic ventures to reprint the entire material with only such alterations as are necessary to present essential anonymity.

First comes the description of the cow creamer as the document came to hand. Italicised by the Editor are the more glaringly erroneous misstatements and non-sequiturs. They occur so readily and with such an outward show of authority that they might readily deceive the unwary:

A rare museum piece of Bennington pottery, known as a cow creamer. The records of this particular pottery state that John Norton, born in Goshen, Connecticut, 1758, known as the Bennington Potter, established his pottery at Bennington, Vermont, in 1793. Presumably Norton was the original maker of what is known as Red ware or Rockingham, which is a yellow ware splattered before firing with a brown clay which gives it a mottled appearance.

Without doubt this creamer is one of the very early products of Norton. Authorities state that several years after he established his pottery, Norton took his son-in-law in as a partner, but this creamer *bears the initial N, evidence that it was among the first articles he made directly after the Revolution.*

This particular piece (creamer) has been in the present owner's family a great many years. It belonged originally to a great-grandmother, born near Bennington, Vermont, in 1778; was given by her to her daughter, also born at Bennington in 1812, who later moved westward about 1832 to 1833.

The earthen cow in question may or may not be Bennington ware. The somewhat obvious idea of making cream jugs in bovine form seems to have pleased the none too subtle fancy of potters the world over, and during a long period of time. For purposes of simplifying the discussion, however, Mr. Spargo assumes this beast to be a Vermonter. So he proceeds:

Dear Sir:

Assuming your cow creamer to be a genuine Bennington piece, I have to say:

(1) It is not at all rare; there are hundreds like it in existence; there are seven or eight near me as I write this.

(2) The value of a good specimen is about twelve to fifteen dollars, if horns are not broken, cover missing, and so forth. At these prices they can be bought in many antique shops through the eastern states.



Fig. 2—MINIATURE DRESSER
(1840-1850)

Tenney dresser would almost inevitably throw into the

*See ANTIQUES, Vol. VIII, p. 269.

(3) If a genuine Bennington piece, it cannot possibly be more than seventy-three years old; we have still living here an old potter who, as a lad, helped make such cows; that is, he made covers for the creamer openings.

(4) Anybody who knows anything at all of American pottery would know that the creamer could not have been made "directly after the Revolution" as claimed, simply because it is obviously *cast* ware, and it is very well known that the casting process was not introduced until well into the nineteenth century.

(5) The N on the bottom does not mean anything as a mark of identification. It is just a benchmark, and all the letters of the alphabet are found. Certainly it does not stand for Captain John Norton. As there were Nortons in the pottery business here right up to 1894 — and never a time in one hundred and one years when there was no Norton in the business — if the N stood for Norton at all, it might be for any of the many potters of that name.

(6) The data on your sheet are obviously compiled from Pitkin's book, which is notoriously inaccurate. But whoever compiled the data has gone out of the way to add errors on his or her own account. There are no "authorities" who state that Captain John Norton, the original potter, took his son-in-law into partnership. He had no son-in-law in the business at any time. His grandson, Julius Norton, did take his brother-in-law into partnership in 1845.

(7) Prior to 1845 no Rockingham ware was made at Bennington. The man who modeled the cow creamer came here first in 1852, and the first cow creamers ever produced here were turned out in that year. Previously, such creamers had been made at the Jersey City pottery.

(8) If the person who was born in 1778 ever owned this piece, and if it is genuine Bennington, she must have been at least in her seventy-fifth year when she acquired it. If she gave it to her daughter, who moved from here in 1832-1833, the donation must have occurred at least twenty years after the said removal.

The moral of all this has sufficient multiplicity of aspects to supply texts for many little preachments on antiques. But the chief moral, after all, is that a conclusion jumped at seldom constitutes a safe terminal.

Super Terrestrial

ATTICS, after all, are places which, like heaven, are much talked about but seldom experienced. And, when the opportunity comes to climb the last steep flight that leads thither, we all too frequently find ourselves emerging into disappointment. But somewhere in New Hampshire, in a spot known to ANTIQUES, there is a farmhouse which has offered shelter to several generations of the same family. And in that farmhouse, year by year, as this or that item of equipment has become outworn, its normal moorings have been slipped and it has floated upward to join a still more time-honored fellowship in snug retirement beneath the roof. So, at length, has evolved a true attic — not entirely a place, not entirely a state of mind, but an agreeable mingling of the two, as all true attics must be, and hence appealing to the dual nature of the lover of antiques. Under strict pledge of secrecy as to its precise location, the Editor's Attic is permitted to introduce George's Attic to readers of the magazine.



A REAL ATTIC

Some Gravures Découpées

By ANDRÉ CHAMSON

IT has frequently been observed that, during the declining years of the eighteenth century, a tendency toward simplification — perhaps toward an economy of effort — became manifest in the technique of the minor arts.*

This tendency, which bore fruit in the nineteenth century development of mechanical and physio-chemical processes, gave birth, during the last years of the eighteenth and the first years of the nineteenth century, to a variety of techniques — indeed to veritable arts — which are today completely forgotten, and whose methods are lost to us.†

The art of *gravures découpées*, which were pictures in whose composition both paper and textile goods were wrought together, is one of these curious forms of expression. Today hardly known save as an oddity of long ago, these *gravures découpées* once constituted a really vital art, capable, in ingenious hands, of an infinite number of dainty and charming variations.

In itself the process of this art is extremely simple, for it consists in taking an engraving, ordinarily a portrait, cutting away from it certain parts, usually the clothing, and substituting pieces of cloth of appropriate color. Such is the general principle of the art; but

it permits the widest latitude in actual treatment. One may, for example, glorify his stuffs with embroidery. Again, he may patch together from various sources a human figure and place it in the midst of an engraved landscape or household interior; or he may combine a print

with cut material, embroideries, strings of pearls and other decorations.

It is an art reasonably difficult and highly amusing, and one well calculated to occupy the nimble fingers of young girls. Each practitioner sought to achieve some personal originality of detail or technique in her work — a fact which accounts for the extraordinary diversity among the examples of it which survive today.

The examples here illustrated will give a fair idea of the technique of the *gravure découpée* and of its infinite capabilities. The choice of subjects and their general handling seem to place the majority of these examples in the second half of the eighteenth century.

Upon one engraving representing a young officer, sword in hand, have been placed bits of blue damask, red taffeta and fine brocade, which constitute a rich costume. Hat and shoes are of black silk; the hose, of brown. Fragments of the paper cut from the engraving have been replaced on the fabric to outline such items as the pockets, clocks on the hose, shoe ties and the like (Fig. 4).

The same process is revealed in another engraving representing the Sultan Mustapha (*Frontispiece*). Here the background of a line

and stipple engraving has been tinted by hand so as to accentuate the domes, minarets and gardens of a Turkish city, before which struts his impressive majesty clad in robes of fine green and brown taffeta and encircled at the waist with a white satin girdle. His turban is of fine brocade.

More elaborate and somewhat different in technique is another engraving entitled *Atropos troisième Parque* (Fig. 1).



Fig. 1 — ATROPOS, THIRD OF THE FATES

Line and stipple engraving, cut out and pasted on a white card. Additional decorations in fabric, bits of gilt paper, "star dust" and water color.

*See ANTIQUES for April, 1925 (Vol. VII, p. 179), *Frontispiece*.

†The physionotrace and various other mechanical portrait machines offer a case in point. — Ed.



Figs. 2 and 3 — SPIRITS VENDOR AND ALPINE SOLDIER

Both of these pictures are in gouache colors; the costumes are apparently wrapped about the cut-out paper bodies and the whole figure then pasted on a heavy card ground. The result is a somewhat cameo-like effect.

This subject drawn from classic mythology clearly marks the end of the eighteenth century. It is pasted together on a white card, consists in part of a cut-out engraving, in part of scraps of fabric, which, in turn, are stitched to the background. Tiny gilt paper rosettes are scattered about on the card and are joined in natural arabesques by means of leaves and branches painted in water colors.

Another picture, in strong relief, represents one of the Persian subjects made fashionable by Montesquieu in his *Lettres Persanes* at the end of the century. In this the background is painted in gouache colors. The mountain Janizary, firmly planted on paper snowshoes, is built up of bits of silk and satin applied to a paper core. His weapon, his hands, face, shirt and girdle are, however, of cut-out paper painted by hand (Fig. 3). Precisely similar in technique, and probably by the same artist, is a vendor of



Fig. 4 — THE FENCER

Line engraving with costume cut out and backed with fabrics.

spirits (Fig. 2). Into this picture and its companion piece the engraver's art has obviously not entered, yet the two belong in the category of *gravures découpées* — a category which, if by no means of high importance in the history of fine arts, yet offers to the collector a wide variety of ingenious trifles usually quite delightful in color, and oftentimes verging on the exquisite in their minute yet lively exactitude.

NOTE. — Adequately matted and framed, these *gravures découpées* — or dressed engravings as they are sometimes called — possess charming, if not particularly noteworthy, decorative attributes, which show to best advantage on the walls of small and somewhat frivolously furnished rooms, where the shimmer of fabric lightly restrained within linear bounds is more to be desired than any solid integrity of artistic intention or execution.

Such dainty patchwork may have occupied the idle time of eighteenth century children or of grown women. Many excellent, and some valuable, engravings were made no better in the process. — Ed.



Fig. 9 — TENAGRE HANDLES

The salient feature of these weapons is the horrible grotesqueness of their decerebrate, half-human, half-animal pommels. See Figure 13.

The Weapons of the Philippine Islands, II.

By FREDERIC WADE HITCHINGS, M. D.*

Except as noted, illustrations are from the author's collection.

(Continued from the March number of ANTIQUES)

THE CAMPILAN

ACCORDING to Walter Hough of the United States National Museum, the campilan is not essentially Filipino (Moro) but was introduced by way of Borneo. Doctor Hough states that this weapon is also found in the northern Celebes Islands. Army officers have informed me that the campilan is seldom seen north of Mindanao.

The campilan is a curious weapon (*Fig. 10*). Its length of blade — often twenty-eight inches from guard to point — its lightness in weight in proportion to its length, its clumsy wooden guard and handle, its pommel in the form of a conventionalized crocodile head with open jaws, all place it in a class by itself. It is the only two-handed sword used in the Islands.

The blade is single-edged — the back and edge both being straight — considerably narrower at the base than at the tip. Often it displays one or more prongs projecting from the blade at the back near the tip (*Fig. 10, b, c*). I have seen specimens showing from two to eight holes drilled through the blade near the tip and filled with silver or brass, each inlay being said to represent a victim killed

with the weapon. The pieces of cloth attached to the three campilans shown in the illustration are fetishes made from bits of clothing taken from victims.

THE BOLO

According to the dictionary the bolo is a "cutlass-like" weapon or an agricultural implement, but anyone who has ever collected Filipino weapons has noticed the readiness with which the word is used to describe any kind of a cutting weapon, regardless of its size, shape, or origin. The word is also used as a verb — to *bolo* a man being to slash or stab him, regardless of any nicety of distinction as to the means employed. Nevertheless, discriminating residents of the Islands usually mean one particular kind of weapon when they refer to a bolo; and, if only for convenience in nomenclature, the word should be restricted to the type to be described.

Technical Description

The bolo has a heavy, single-edged blade which is much wider near the tip than at the base. The back of the blade is essentially straight, while the edge is convex, ending abruptly at the tip in a sweeping curve from the place of greatest width (*Fig. 12*). The cutting part of the blade begins at a distance of two or three inches from the handle.

Grateful acknowledgment is made to The Cleveland Museum of Art for permission to use Figures 10b, 15b and 17d. — F. W. H.



Fig. 10 — A GROUP OF CAMPILANS

The campilan is a curious affair. It is the only two-handed sword in use in the Islands. See Figure 11.

Since the greatest weight of the blade is near the tip, a blow struck with a bolo approximates a blow struck with an axe.

The ordinary bolo has no guard; and, while doubtless often used for fighting, it is primarily an implement of the field and jungle. The specimen shown in Figure 12 is a typical "work bolo." As may be seen, it is a crude affair: the handle rudely shaped, and the scabbard consisting of two pieces of wood lightly held together in three or four places by narrow strips of rattan. If the owner wishes to use the weapon in emergency, it is not necessary even to withdraw it from its scabbard. A blow will sever the rattan with ease — a fact which more than one American soldier learned to his cost.

THE TENAGRE FORM

One form of bolo, however, shows a high degree of development in the weapon known as the *tenagre*. My authority for calling this form the *tenagre* is Lawrence W. Jenkins, Assistant Director of The Peabody Museum. In a letter he says: "This weapon is typical of the Island of Panay, Philippine Islands; this I have from United States army officers" (Figs. 13 and 9).

The type, while rare, is clearly defined. Probably its ancestry can be traced back to the ordinary bolo, as has been previously stated. The most salient feature of the four specimens pictured is the horrible grotesqueness of the decerebrate, half-human, half-animal pommels. In the middle pair the teeth are made of bone or vegetable ivory pegs, while in the other two they are integral with the carving. The two longest weapons have blades twenty-eight inches from guard to tip, and they are so heavy that they may have been used as executioners' swords, being too clumsy for fighting except in the hands of a very strong man. The corresponding scabbards have the lower portions bound with wide bands of horn, curiously and ingeniously mortised together at the back.

THE HEAD-CLEAVER OR TALIBONG

That the far from gentle art of head collecting has certain refinements is exemplified by the use of the head-cleaver or talibong, the character of which may be judged from the illustration (Fig. 14). Two distinct types occur, the one with the pointed tip being the rarer of the two. The curve of the blade facilitates chopping off a head while the victim lies on the ground.

THE HEAD-AXE

Another curious weapon is the head-axe (Fig. 15). According to Dr. Hough this weapon reaches its highest development in the Philippines. It is found in the north in Luzon, and in the south in Mindanao. Its ancestry, also



Fig. 11 (above) — A CAMPILAN HANDLE

The eyes of the crocodile may be represented by the carving or by discs of metal. The guard may have an accessory guard in the form of a broad metal staple, the bar of the staple being straight or bent into deep loops.

Fig. 12 (right) — A BOLO

The bolo has a heavy, single-edged blade which is much wider near the tip than at the base. A blow struck with a bolo approximates the blow of an axe.

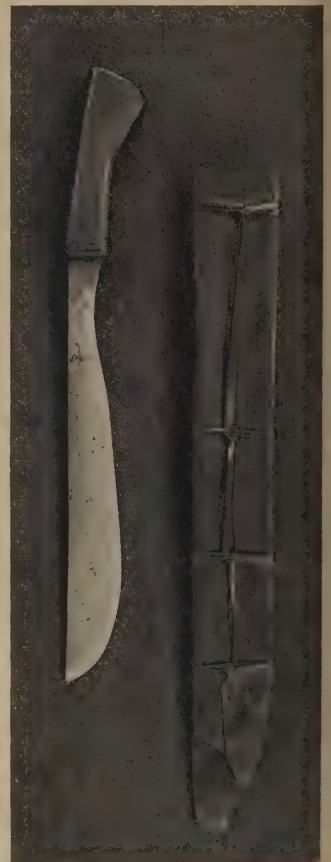


Fig. 13 (right) — A GROUP OF TENAGRES AND SCABBARDS
The longest two have blades twenty-eight inches from guard to tip, and are so heavy that they may have been used as executioners' swords. The corresponding scabbards have the lower part bound with wide bands of horn, ingeniously mortised at the back.

according to Dr. Hough, is "from the Dyak chopper through the talibong."

The insertion of the handle at the back edge of the blade results in poor balance. But this position of the handle may be explained by the fact that it facilitates removal of a head more than would a median position.

BOWS AND ARROWS

Bows and arrows are less characteristic of the Philippine Islands than are the other weapons. Yet bows and arrows occur in many types — some of the arrows being pointed with iron or steel with elaborate and cruel barbs, and others being simple in outline and free from barbs. Points of hard wood are often used, as shown in Figure 16 b. These particular

specimens have shafts made of pieces of reed, and are surprisingly light in weight.

The shafts are neither notched nor feathered. The quiver (*Fig. 16d*) is made from a large piece of bamboo, cut out at the lower end so as to form a spike to be thrust into the ground when the quiver is in use. The two bows are long

Fig. 14 (left) — A GROUP OF HEAD-CLEAVERS OR TALIBONGS

That the by no means gentle art of head collecting has certain refinements is exemplified by the use of the head-cleaver or talibong.

Fig. 15 (right) — A GROUP OF HEAD-AXES



and flexible, one being made from bamboo. The bowstring is flat, and is made from a single piece of fibre wound with a narrow strip of rattan.

SPEARS

The spears show as many variations of point as the arrows. Some examples of Moro work are beautifully watered, and are fine examples of skilful forging. Others exhibit the same interesting liking for unwaved, waved and half-and-half blades that is displayed in the kris swords and daggers. The short throwing spears or javelins depicted have palm wood shafts and brass mountings, the blades being ornamented with tooled designs.

SHIELDS

There are several types of shields. A Bagobo shield is shown in Figure 16. The Kalinga and Igorot shields have prongs.

DECADENT WEAPONS

There are many Filipino weapons which are with



difficulty classified, except in a general way, as decadent—at least from the artistic standpoint. They have certain characteristics in common which permit their being recognized at a glance. Spanish, Japanese and Chinese influences are shown in many of them. Both handles and blades show little artistic sense, or at best a sense which is expressed in bizarre forms and crude ornamentation. Compared with the older and finer types, such as the kris and barong, they are the mongrels of the Filipino world of weapons. The group shown in Figure 17 was selected rather at random for the sake of comparison.

NOTE.—The come and go of military forces between the United States and the Philippine Islands, together with a steadily increasing volume of civilian travel, has brought to this country a great many souvenirs in the shape of savage weapons—a considerable number of which have inevitably found their way into local curio shops where their

orderly and authoritative discussion of the weapons made and used by the far-eastern wards of America.—Ed.



Fig. 16 (left)—BAGOBO SHIELD, JAVELINS, BOWS AND ARROWS AND QUIVER

Figure 17d has an interesting blade. While "flaming" enough to have been used in driving Adam and Eve from the Garden of Eden, its curves do not make it a kris, and it must be regarded as a freak.

The foregoing pages give at least a brief idea of the most typical of the Filipino weapons. That the weapons themselves show the development of human thought, ability to express thought in concrete form and, at the same time, appreciation of beauty of line and harmonious use of materials of various kinds is self-evident.

identification often constitutes a difficult problem to dealer and customer alike. ANTIQUES is not deeply concerned with savage accoutrement in general, but it has considered itself privileged to offer the preceding succinct,

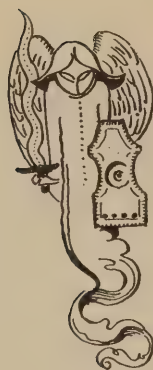


Fig. 17 (right)—A GROUP OF DECADENT WEAPONS
There are many Filipino weapons which it is impossible to classify except in a general way as being decadent. Compared with the older and finer types, such as the kris and the barong, they are poor in design and clumsy in execution.



The Ware Chairs of South Jersey

By MABEL CRISPIN POWERS*

SO many of the so-called rush-bottom, ladder-backed chairs can claim their origin in South Jersey, that it may be interesting to trace their history. Although not in the same class with the finer mahogany and walnut examples by the master craftsmen who followed in the footsteps of Chippendale and Sheraton, these sturdy chairs were used in most of the farmhouses as well as in the better homes of the villages throughout South Jersey. And a great number of them were made by members of the Ware family.

The first member of this family to learn the chair-making trade was Maskell Ware, who lived near Roadstown in Cumberland County, New Jersey. Maskell was born December 13, 1776, and lived to be seventy-nine years of age. As a boy, he was apprenticed to John Lanning, a chairmaker in Salem, New Jersey. He was, indeed, living with the Lannings at the time when Salem was captured by the British forces in 1778.†

After learning the trade of chairmaking, Maskell returned to Roadstown to open his own shop. He was an expert workman. His chairs had broad lines and were well proportioned. Their comfort is hard to surpass. The fact that so many of them have survived proves that they were well made.

Maskell Ware usually used swamp maple, curly or plain, for his frames. At times he used walnut for the wide shaped rockers. Only native material was employed and this was gathered in the vicinity of the

maker's own home. As soon as the wood was dry on the outside, though still partly green, the chair was "framed up." Front and back posts were turned on an old jig pole lathe. The rungs, however, were turned of thoroughly dry wood, while the slats were hewn by hand. No nails were needed, because the parts fitted very tightly after the green posts had shrunk on the dried rungs.

Rushes for the seats were gathered in the marshes during July of each year. The triangular reeds, or "three square" as the Wares call them, were the particular rushes needed. They grew in certain marshy spots of South Jersey—Reedy Island, and near Hancock's Bridge—possibly in other places. After having been cut and carried home in bundles, the rushes were spread open like fans to cure. When the top ends were sufficiently pliable to twist, the sheaves were bound together at the end, and were spread so that the thick end could cure. Dampness meant ruin; accordingly, if a shower came up, men and boys hurried to the field to stand the rushes up like corn shocks. In favorable weather the rushes could be cured in two weeks.

Two styles of rushing were used: the "straight," in which each strand overlapped another; and the "checkered", where four strands overlapped the next four strands, making checker diagonals across the chair seat (Fig. 2a, b). It is sometimes thought that the straight style is the older, but I find that Maskell used the checkered seats in

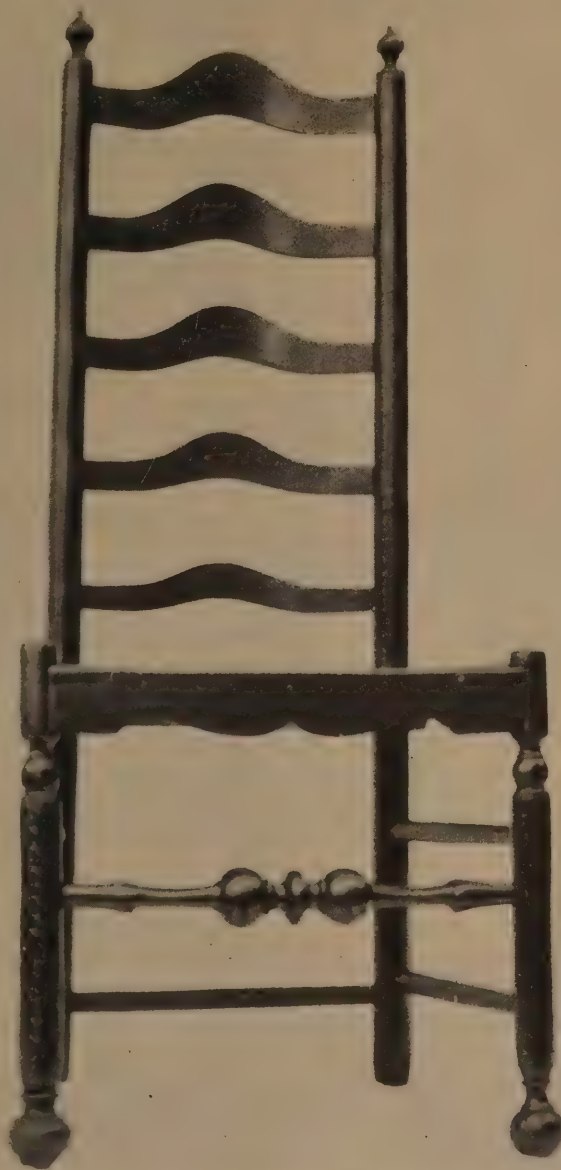


Fig. 1 — CHAIR BY MASKELL WARE (c. 1790)

Of curly maple, with heavy ball stretcher in front, and with rare use of a scrolled skirt for the seat. Note the ball and point finials of the stiles and the careful graduation of the back slats.

many of his earliest chairs.

The straight chair shown in Figure 1 is one of a half dozen made of curly maple by Maskell in 1790. This is the only example of Ware chairs I know of where a scrolled apron or skirt is used around the rush seat. An occasional

*It is largely due to the kindness of the present George Ware that the author's collection has been classified. With his help and that of Francis H. and Arthur Ware, most of the information for this article was gathered.

The privilege of photographing the chairs of Dan Ware and the straight chair of Maskell Ware was given by Miss Cornelia Ware.

†Franklin Ware, A. M. Ware, *Descendants of Joseph Ware Immigrant 1675*, Philadelphia, p. 63; also Johnson's *History of Fenwick Colony*.

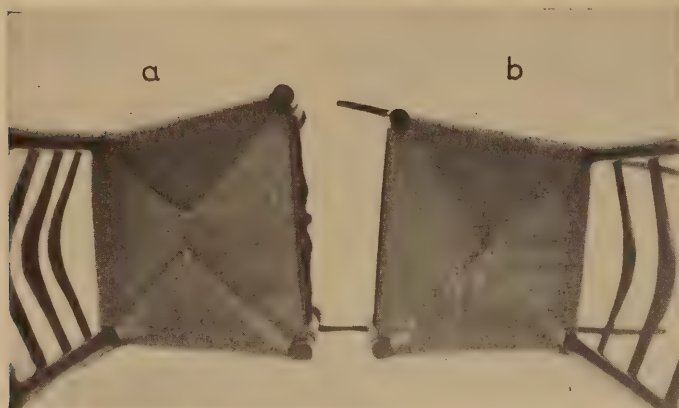


Fig. 2 — RUSH SEATS OF WARE CHAIRS

- a. Straight rushing.
b. Checkered rushing.

example is found with a one-inch strip, or casing, binding the edges of the chair bottom. Sometimes white porcelain-headed tacks or brass tacks were used to fasten this casing to the frame. The seat of the chair shown in Figure 1 has checkered rushing.

Maskell's work may be particularly distinguished by the ball turnings that he used on the front rung (or "round", as the Wares say) of the chairs, the turnings on the front posts and the round knobs which finish the back posts. His patterns were distinctly globular. Other makers used pear-shaped or oval turnings.

These chairs were made for various uses. There were dining room chairs with five slats; later, with four, then three. The heavier barroom chairs had two slats with no knobs on the posts. Then there were ladies' four or five slat sewing chairs with rockers, junior rockers with three slats, and a few children's chairs and stools. Heavy five-slat straight chairs with arms and with ball knobs for feet were also made. The five-slat rocking chairs with shaped arms and rockers and ball turnings on the front rung are considered the finest of all Maskell Ware's work (Fig. 3).

Seven sons and four daughters came to Maskell and his wife Hannah.*

They were:

THOMAS	b. Dec. 1792	d. 1867
JOHN	b. Jan. 1795	d. 1870
MARY		
WILLIAM	b. April 1799	d. 1881
ELIZABETH		
HANNAH		
REUBEN	b. July 1806	d. 1880
RUTH		
MASKELL 2ND	b. Aug. 1811	d. 1905
DAN	b. April 1814	d. 1901
RICHARD	b. 1816	d. 1897

*Franklin Ware, A. M. Ware, *Descendants of Joseph Ware Immigrant 1675*, Philadelphia, p. 9.

These seven sons learned their father's trade; five of them made it their life work. It is no doubt due to the teachings of the father that so many of the sons were successful in their chosen trade, since it is a known fact that he laid much stress on the priceless value of time. A quotation which he frequently used was: "Time lost is forever lost and can never be regained."

This same Maskell had very strict ideas of right and wrong. It is told that an order for chairs had been filled for a man in Salem. A wagon was sent for the goods late on Saturday afternoon so that they could be loaded ready to start back on Sunday morning. But Maskell Ware would not allow the chairs to be taken out of the yard until Monday morning; for, said he, "Sunday is no day to parade merchandise through the country."

The sons of Maskell were, in their turn, blessed with sons, many of whom learned the trade of their grandfather. It was customary for these sons to work in their father's shop until they were twenty-one years of age. In this way the business was carried on — all learning the trade and some practising it. In the next generation so many other and more remunerative occupations for young men developed that few of the Wares followed the one chosen by their ancestor.

At the present time, George Ware of Roadstown, New Jersey (a great-grandson of Maskell) is the only member of the Ware family engaged in making chairs. Mr. Ware is seventy-two years of age and has worked at his trade since he was fourteen. He carries on the work of his people in the old way with one exception. He uses gasoline instead of foot power for his lathe. Arthur Ware of Salem, Thomas Harry Ware of Marlboro, and possibly one or two others, supply new rush seats



Fig. 3 — ROCKER BY MASKELL WARE (1786-1800)

A fine example with shaped arms and heavy turnings of front stretcher.



Fig. 4 — VARIOUS KNOBS BY VARIOUS WARES

All of these knobs have a fine double line about the middle. The globular knob is a characteristic of Maskell's work; the oval knob topped with a point is by Maskell's son, John; the long, elliptical knob with the sharp point is that now used by George Ware.

Fig. 5—ROCKER BY DANIEL WARE
(c. 1834).

Observe the pear-shaped turning of the front stretcher as contrasted with the large ball turnings of Maskell's specimens.



Only Maskell, Sr. used the large balls on the front rung, or "round". Dan used smaller and more nearly pear-shaped turnings while he worked for his father (Fig. 5). His later work shows a decided difference (Fig. 6). George Ware, of

the present generation, has used some of the larger turned designs in his work — as did Samuel, his cousin (now deceased) — but the pointed knobs and the sharp lines easily identify such pieces (Fig. 7).

Reuben sometimes used a large front turning on large chairs, and small turning on others (Fig. 8*b*). Notice the thinner rungs made by William (Fig. 9*c*), also the plainer ones of John's and Thomas' chairs (Figs. 9*b*, *a*).

Thomas, the eldest son, did not use elaborate turnings on his chairs. He was fond of a decoration consisting of quarter-inch gouges



Fig. 6 (above) — LATE ROCKER BY DANIEL WARE (1840-1850)
The turnings have lost their early vigor.

Fig. 7 (right) — CHAIR BY GEORGE WARE (recent)
While heavy front turnings occur, the long pointed finials of the back identify the work of George Ware.

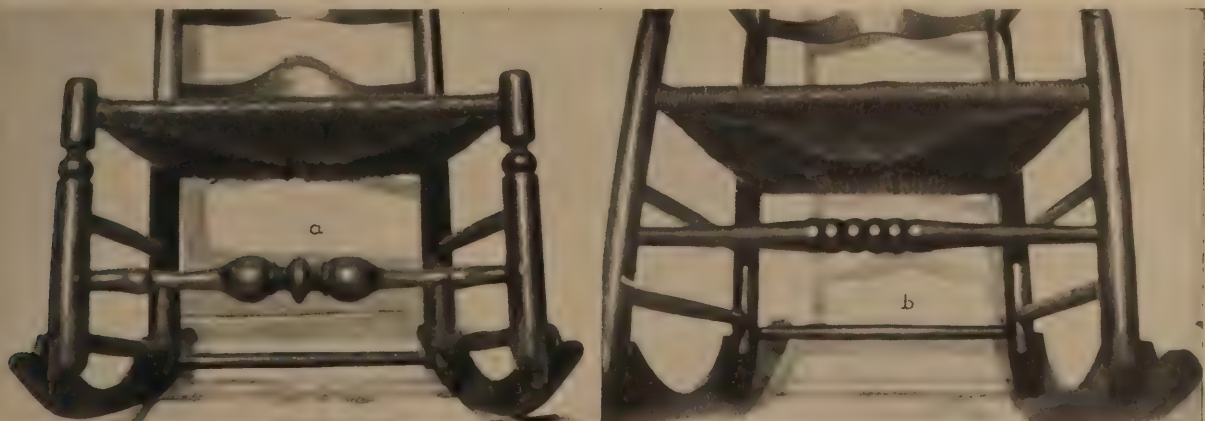


Fig. 8 — COMPARATIVE STRETCHER TURNINGS
a. Maskell Ware (1786-1800).
b. Reuben Ware (c. 1860).

and do repairing of chairs, but they do not make them. The designs and turnings of chairs varied with the different members of the family, though the manner of working remained the same. This may be accounted for by the fact that, after learning their trade, many of the Wares opened shops or small factories of their own in various parts of Cumberland and Salem Counties.

Notice the knobs in Figure 4. All have two faint lines around the middle. The Wares usually used this on all their chairs. The globular knob was made by Maskell, Sr.; those having a small, rounded top on an oval knob were made by John, Maskell's son. The long elliptical knob with the sharp-pointed piece on top is the pattern always used by the present George Ware.

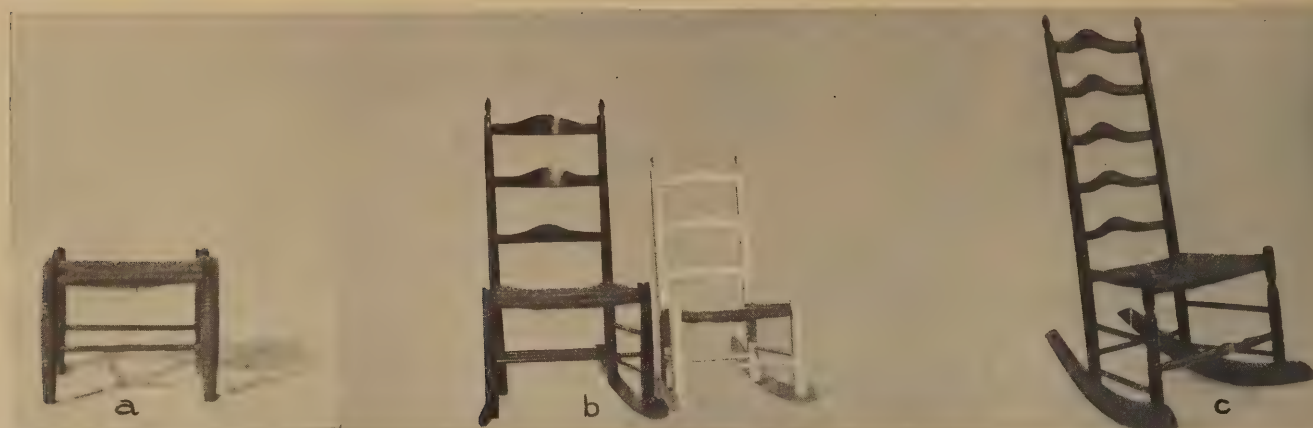


Fig. 9—COMPARATIVE TURNINGS

a. By Thomas Ware (said to be early nineteenth century)

b. By John Ware (1850 or later).

c. By William Ware (1850 or later).

In the shaping and disposition of the back slats and in the turnings, although these are weaker than those produced by Maskell, William appears to have clung closest to the old tradition. But his construction was exceptionally light and dainty.

arranged in groups. The posts of the stool in Figure 9a are known to have been made by Thomas. He is said to have used only this turning on all his work. John, the second son, was fond of introducing pairs of rings of convex outline. These rings were about a quarter of an inch wide. This

same turning will be found variously placed on John's chairs; sometimes in three places on the front rung, and in two on the back posts and on the front posts. The turning is not deep enough to show in the picture, but all four of John's chairs pictured—the

two rocking chairs (Fig. 9b), the child's high chair and the low bent back chair (Fig. 10)—carry the same decoration (Fig. 12a, b).

William is said to have made the lightest chair of all the Wares. Where the others used posts one and one-half or one and one-quarter inches in diameter, William turned out posts that measured three-quarters of an inch to one inch in diameter. The turnings on the front posts resemble those used by his father, but the front rung is thin. All the present Wares, when interviewed, agreed that "Uncle William made a dainty chair."



Fig. 10—TWO CHAIRS BY JOHN WARE

The high chair has interestingly turned arms. Neither chair is notable.

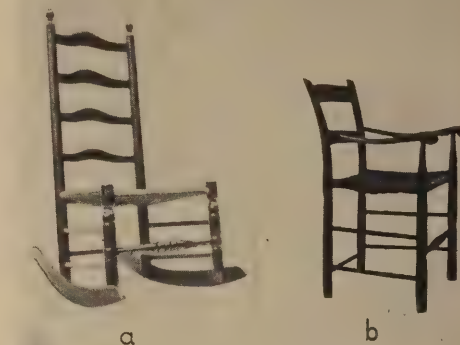


Fig. 11—CHAIRS BY DANIEL WARE

a. Made of osage orange wood (c. 1850).

b. Made of chestnut (1850 or later).

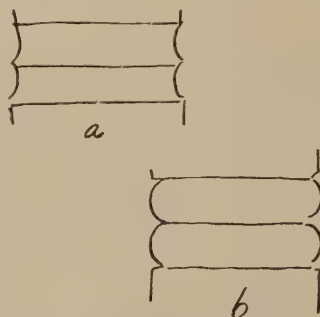


Fig. 12—WARE TURNINGS

a. Thomas Ware was fond of a decoration consisting of quarter-inch rings of concave outline.

b. John Ware preferred pairs of rings of convex outline.

The child's rocking chair (Fig. 13a) was made by Reuben, whose chairs are strong and well made. The lady's sewing chair (Fig. 13b) is known to have been made by him in 1825. The posts are very heavy. Reuben's later work, about 1860, is illustrated in the five-slat rocking

chair with arms (Fig. 13c). Figure 13d shows a crude, heavy chair made in 1828. Notice the wide, heavy arms in the same design as the lighter ones of the rocker.

Maskell, Jr. and Richard learned to make chairs in their father's shop but did not follow the

trade after reaching maturity.

Dan, a younger son, showed more originality in his work than any of his brothers. While all of the brothers used only swamp maple—sometimes curly maple—for their work, Dan used every kind of native wood. The large comfortable rocking chair (Fig. 6) is made all of cherry. The proportions are excellent and the turnings the best of their particular kind. The slats in the back vary in size—a narrow one at the bottom and the rest graded to the widest one at the top. The arms are nearly three inches at the widest part and their curve exactly fits the relaxed arm and hand. They were hewn by hand from solid pieces.

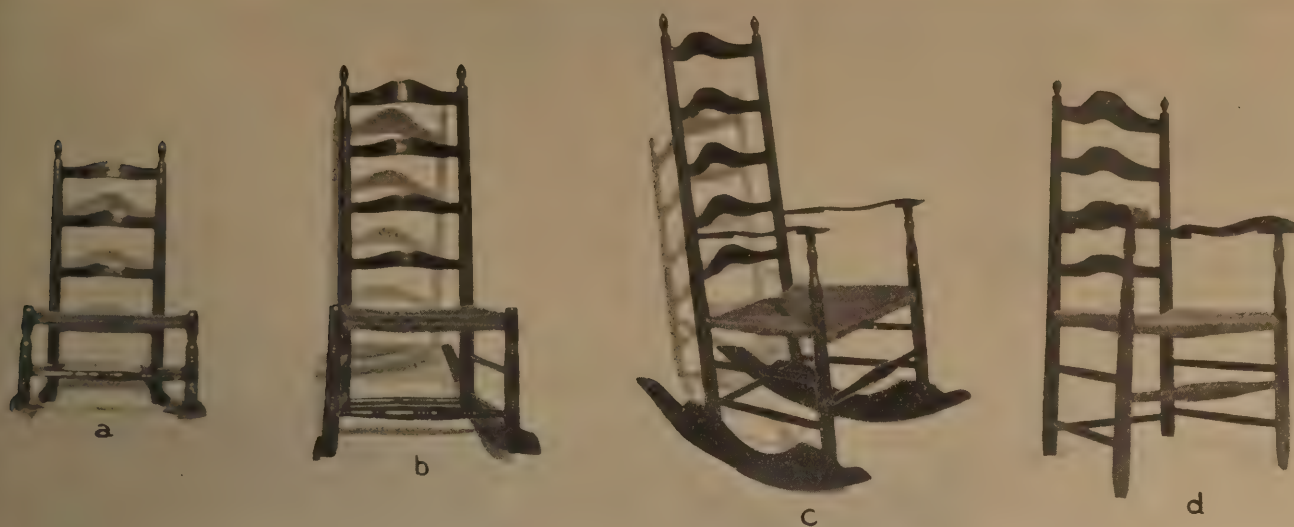


Fig. 13 — CHAIRS BY REUBEN WARE

- a. Child's rocker (1830 or later).
- b. Sewing chair (said to be 1825).
- c. Rocker (c. 1860)
- d. Armchair (c. 1828).

Figure 5 shows a chair of curly maple, known to have been made when Dan worked for his father. The front rung or round shows the father's influence, but it is not a copy of Maskell's. Figure 11a is made of osage orange, a bright, yellow wood that is hard and of very close grain. The front rung of his chair is the same as that of Figure 6. Figure 11b shows an armchair that was made of chestnut to match a set of dining chairs. It has the same broad arms and turned front rung as Figure 6, but it is of the bent back variety, a type produced by most of the Wares except Maskell.*

So far as is known, Dan always used the checkered style of rushing, in which four strands overlap four strands, instead of showing single laps. Many of the other chairmakers

*Maskell used five slats for his straight chairs; later they were made with four, then three and then two slats. The bent back variety came into style later.

of the family used both styles, but Dan used only the one. Dan frequently used walnut for his finer chairs and, at times, combined different woods in the same chair. His tools were few and of the crudest sort. Time, thought and skill made his chairs what they are — a joy to the collector and a comfort to those who use them.

The rockers are not distinguishing features of any Ware chairs. The wide, pointed rockers were used by all the family on the earlier chairs, and the style varied but little. The narrow, plain rockers were a later style.

The designs used in chair arms vary but little in this family. Dan's arms are broad and gracefully curved, while the arms turned out by the others are, for the most part, copied from those of the father, Maskell. They are uniformly vigorous and well proportioned.



Fig. 14 — MASKELL AND HANNAH WARE

Maskell Ware (1776-1855) founded the chair business in Roadstown, New Jersey. Of the seven sons, five followed their father's trade. The Ware homestead is shown between the two portraits.

The Keene Glass Works

By LEONARD F. BURBANK

ALTHOUGH the first attempt at glassmaking in New Hampshire — that at Temple — was a dismal failure, yet it did not prove the end of the industry in the southern part of the state. For many years business men of Keene had agitated the subject of establishing a glass factory, but nothing came of their discussions until after the War of 1812.

Early in the nineteenth century, affairs in this country, especially in New England, were in a deplorable state. President Jefferson's policy of non-intercourse and the embargo ruined American shipping interests and enormously increased the price of foreign goods. Commodities which had been thought indispensable became quite unobtainable, and business generally was at a standstill. Calamitous as this was, it yet offered its bright side; for it stirred the American people to home production to provide themselves with goods that had formerly come from abroad. The War of 1812 hastened the process. People felt themselves obliged to have many things which were denied to them. Not the least of these was glass. Glass factories sprung up at many points, that at Keene among them. Keene, at this time, was a town of less than seventeen hundred inhabitants.

Early in 1814 a corporation was formed under the name of the New Hampshire Glass Factory. This was later changed to the New Hampshire Glass Company, and, again, to Keene Window Glass Company. The incorporators and proprietors were among the leading professional and business men of the town — men whose names for some years were written large in the annals of the place, but none of whom were professional glassmakers. In the group was John Elliott, who, for many years, was a leading citizen and was largely responsible for numerous private enterprises and public works of the town. He died in 1865. Daniel Watson, John Hatch, hotel keeper, Nathaniel Sprague, a graduate of Dartmouth College, school teacher,

Episcopal minister and, at one time, superintendent of the glass works, were all associated with Elliott. These were all Keene men; but Aaron Appleton and Captain Timothy Twitchell, who came from near-by Dublin, joined with them and became active in the business.

Knowing nothing of the practical work of glassmaking, they engaged Captain Lawrence Schoolcraft as manager. Schoolcraft was a veteran of the American Revolution and had been an officer during the War of 1812. He was an expert glass worker, and had been in charge of glass works near Albany, New York. There was a glass factory at Albany, and also one at Guilderland, seven miles from Albany, known as the Albany Glass Works; and it is probable that in one of these factories, possibly in both, he had been employed and had become an expert in the art of glassmaking.

In the New Hampshire *Sentinel*, printed at Keene under date of March 11, 1814, we find an advertisement inviting proposals for erecting the frame of a building intended for a glass factory — 90 feet long, 60 feet wide, 20 foot posts and 40 foot rafters — to stand about half a mile northeasterly from the meetinghouse in Keene. A plan for the building was to be seen by applying to T. Twitchell, at

Mellen's Tavern. The advertisement was signed by D. Bradford, A. Appleton and T. Twitchell.

The building was eventually erected according to specifications on the lot where the Cheshire County Jail afterward stood. It remained a landmark in the north part of the town until it was burned on December 21, 1855. Near-by, a group of houses was erected for the use of the workmen.

Cylinder glass was the chief product of the factory, the sizes of the glass being 6" x 8", 7" x 9", 8" x 10", but the latter size, proving too large for popular use, was discontinued. The Company operated for about a year; then it failed, and the property was bought by Aaron Appleton and John Elliott. Under their ownership the business was



Fig. 1 — KEENE BOTTLES

(Left) — Half pint flask in dark amber. Sheared mouth, scarred base, fluted sides. Sunburst, obverse and reverse; Keene in center of one set of rays, P. & W. in center of the other.

(Right) — Quart Masonic and spread eagle flask in dark amber, with sheared mouth and scarred base. The design consists of a spread eagle, above whose head waves a scroll; beneath, in an oval, occurs the mark Keene.

profitable, not only turning out glass but furnishing the townspeople a market for their wood, ashes and farm produce. Along with the chief industry, they also conducted large potash works.

We find a call for the annual meeting dated November 19, 1814. Keene must soon have become a center for the industry, for the Crown Glass Factory of Boston, when wanting glass blowers, thought worth while to advertise for them in the *New Hampshire Sentinel*, January 20, 1816. At various times the Company's advertisement called for as many as twenty thousand bushels of wood ashes. As has been said, Appleton and Elliott made the business profitable; but about 1845, owing to a general business depression, a decline came and the business was taken over by the Colony family — J. D. Colony, later Colony & Company, including Timothy and Henry. The Colonys were the last to utilize the old north factory, which, as we have already said, was burned in 1855; and they were the last of the glass manufacturers in Keene. The land was sold in 1855 as a site for the Cheshire County Jail.

Not long after the establishment of the first glass works in Keene, Henry R. Schoolcraft, son of the Schoolcraft who came from Albany to have charge of the first glass-house, and an employee under his father, left the Company and with Daniel Watson and Timothy Twitchell (born in Dublin, New Hampshire, and at one time a sailor) established a new factory. They built on Marlboro Street in the south part of the town, and made tumblers, bottles and decanters. Leaving the present Central Square and going down the main street of Keene, thence into Marlboro Street and crossing the small stream known as Beaver Brook, we come to the site of this second glass-house erected in Keene, probably in 1815.*

*The surmise of 1815 as the date of this second factory finds some substantiation in a letter written at Keene under date of February 13, 1816, by Henry R. Schoolcraft, and published in the *Literary and Philosophical Repertory* for February, 1816 (Vol. II, p. 371) at Middlebury, Vermont. This letter, an obvious bit of publicity for the new enterprise, begins with a dissertation on the feasibility of American competition with Europe in the making of glass. It then proceeds:

"With these remarks I avail myself of the occasion to lay before the readers of your magazine some notice of the successful establishment of a manufactory of Flint Glass in this town. These works were built at the instigation of Captain Timothy Twitchell, one of the principal proprietors, and are situated half a mile

On an old map of 1850 the factory is shown as the second building on the left beyond the brook. Young Schoolcraft and his associates also carried on a store on Main Street near the present Eagle Hotel. Soon after the factory had been built, Watson withdrew to be later followed by Twitchell. Notice of the dissolution of partnership between Twitchell and Schoolcraft was published in the *New Hampshire Sentinel*, March 30, 1816; and notice of a copartnership formed between Schoolcraft and Sprague occurs in the same issue. The notice was dated March 20, 1816.*

*The younger Schoolcraft, founder of the Marlboro Street glass-house, was a remarkable man and deserves more than a passing notice. While his career as a glass worker and manufacturer was short, it was important to Keene, both practically and historically, for without him the second glass-house would probably not have been established. He was connected with the local glass business during hardly more than four years. After this time we hear no more of him in Keene. In 1817 he published a treatise on vitreology. Later, his knowledge of mining — how he acquired it we do not know — led him to examine the mines of several of the western states. During his travels he gathered so much information about the Indians that he was appointed Indian Agent. He made his headquarters at Sault Sainte Marie and married the daughter of a noted Ojibway chief. In 1832, leading an expedition up the Mississippi River, he discovered its source. In 1836 he negotiated a treaty with the Indians of the upper lake region by which the United States was ceded. His published work on the Indian language brought him the gold medal of the French Institute. In fact, his work, which was authorized by Congress, gave him first rank in this branch of our history and brought him degrees and honors from the leading learned societies in this country and Europe. Longfellow acknowledged his indebtedness to Schoolcraft for the inspiration of *Hiawatha*. In the latter years of his life, Schoolcraft resided in Washington, where he died in 1867. The family name was originally

Calcroft, his father being the first to use the spelling by which he and his son came to be known.



Fig. 2 — KEENE BOTTLES

(Left) — Masonic flask in amber. Eagle and scroll similar to those in Figure 1 appear on the obverse.

(Right) — Sunburst flask uninscribed.

from the village on the road leading to Boston, eighty miles distant from that town, and twelve from Connecticut river. The Glass-house is an octagonal wooden building, forty two feet at the base, and rising in the form of a cone to the height of fifty three feet, where it terminates in a spacious ventilator for the escape of smoke and other gaseous bodies, which are liberated in great abundance from the burning of wood in the furnace below, and the fusion of the materials employed for making glass. There are wings on each side of the main building, divided into convenient apartments for preparing the materials and crucibles, and for various other processes necessary in the manufacture. Connected with this manufactory are works for cutting and polishing all sorts of glass, which enables the proprietors to have their ware finished with a beauty that has been long called for in American glass.

"This manufactory has been in operation about three months; — it contains one furnace of seven crucibles or pots, and furnishes employment for sixteen workmen, exclusive of those employed during the winter season for chopping wood. Respecting the quality of the ware, I will add, that it has obtained a high reputation for its strength and beauty, and that the local advantages of the

This new partnership failed, and the plant was sold to Justus Perry, who, from the manufacture of demijohns and black bottles, accumulated a handsome property. He seems to have been the only glass manufacturer in Keene who really made a financial success of his venture, though whether this result was due to good judgment or to prevailing conditions, I have been unable to ascertain. Perry came from Marlboro and was for many years a leading business man of Keene. Accounts differ as to the carrying on of the Marlboro Street business after Perry acquired it. One historian tells us that Perry sold the property to his half brother and Quincy Wheeler, who conducted it until some time in the 1840's. Another informs us that Perry had taken John B. Wood as a partner in 1822, and continued the store and the manufacture of glass bottles and decanters on Marlboro Street under the name of Perry & Wood. We think it probable that the first statement is correct, and that Perry & Wood sold the output of the factory at their store.

For a short time a third glass-house was in operation on Gilsum Street, but it never amounted to much and very little is known of its history.

So much for the story of the glass factories of Keene. As for their product, one made window glass and the other bottles in various forms. To collectors the one does not appeal, the other does. Most of the Keene bottles are olive amber, running almost to dark brown, although we sometimes find them in a bluish aquamarine. While bottles of many different designs were made in Keene, those best known are the sunburst, Masonic and eagle designs. Of these the sunburst is perhaps the best, for it is more graceful than the others and the pattern goes well with the shape. It has high shoulders, corrugated sides, sheared

works and the success which has attended them generally, give the proprietors full confidence in the prosecution of them.

"There is also, in this town, a manufactory of Cylinder window Glass, situated in the environs of the village about one mile distant from the Flint works: — which is carried on by an incorporated company under the name of the President and Directors of the New Hampshire Glass Factory, with a capital of \$50,000. These works contain two furnaces of 10 pots each, and give employment to about twenty five artists, mechanics and labourers in the internal department. They are conducted by a superintendent, who directs the building of the necessary furnaces and ovens, the proportions of the ingredients for glass, and oversees the various mechanical processes within the works, — and an agent for the supply of materials, sales of glass, and keeping of accounts.

"These works have been in operation about one year. — Their success was for a while opposed by numerous difficulties, arising from a want of proper materials, and from other causes, which may in a great degree be considered as incidental to the establishment of a work of this kind and magnitude. These difficulties are now remedied, the glass being generally esteemed equal to any of the kind, elsewhere made, and I doubt not, the establishment will become a source of great emolument to those who have embarked their capital in it."

The letter concludes with an essay on the nature and formation of glass of various kinds. Schoolcraft later won distinction as a publicist. But this essay in free advertising was insufficient to prevent the collapse of his glassmaking venture. — Ed.

mouth and scarred base — a more slender and feminine flask than most of those which have come down to us.

These sunburst flasks were also made at Coventry, Connecticut; but in shape and workmanship these Connecticut flasks are not equal to the Keene product. In design the Masonic bottle is perhaps the most interesting. It must have been a popular type, for many glass works produced it; and the pattern varied at the same factory.*

And here let us say that the collector, in looking for finds, will often come across specimens said to be from Keene, Stoddard, Lyndeboro and other places, that do not accord with what are commonly known products of these places. These specimens are the canes, witch balls, hats, hollow tableware, ornaments and dozens of other things that were never commercially made at any of these factories, yet are as truly Keene, Stoddard, and the like, as any of the commercial pieces; and they are far more interesting, beautiful and valuable. It was the practice of the blowers in all other glass-houses, when the melting had been worked up, to use any molten glass remaining in the furnaces or pots for fashioning pieces after their own fancy. It was their play after work. Many of the pieces thus made are very artistic and beautiful. Sometimes the source of these pieces may be identified by the quality of their glass; but, more often, one has to take their parentage from the say-so of owners, which, in many cases, is largely legendary.

Among the circumstances which contributed to the non-success of the New Hampshire glass works, it is to be noted that the discovery of natural gas, while it boomed the industry in Pittsburgh, had a most disastrous effect upon companies in all other parts of the country. But before that, competition had much to do with the plight of many companies. In 1840 there were eighty-one glass factories in the United States with a capital of something over two million dollars; while in 1870 there were two hundred and one factories with over fourteen million dollars capital; and the number was ever on the increase. Then again, as Mr. Bakewell, in a *Report of the Committee on Manufactures* in 1828 says:

In 1808 we sold common flint tumblers at two dollars per dozen; after the currency of the state became settled, we sold them at one dollar per dozen; and now we sell them at about eighty-one cents per dozen. Plain quart decanters which, in 1808, we sold at six dollars per dozen, we now sell at two dollars and twenty-five cents. Wine glasses, in 1808, were one dollar and fifty cents per dozen, and they now are only seventy-five cents per dozen.

Under such circumstances and facing such price reductions it is no wonder, leaving out all other factors, that the small glass factories could not run at a profit.

*Concerning the Keene Masonic flask see *ANTIQUES* for February, 1924 (Vol. V, p. 66). But the story of Masonic bottles is a long one that is yet to be told.



Marked American Pewter

By CHARLES L. WOODSIDE

IT seems almost incredible that any of our American pewterers — especially those of the nineteenth century, whose work may be known to all lovers of the metal and whose names are impressed upon thousands of specimens of their handicraft — should, in the passage of time, drift into such obscurity as to render many things about them uncertain or unknown. Yet such is the case; and Mr. Kerfoot, in his admirable book *American Pewter*, has cited many instances of the kind.

That which follows treats of two pewterers whose history has hitherto been either unknown or forgotten. One of them is Smith & Company; the other Bailey & Putnam.

Both concerns were engaged in the manufacture of pewter during the middle period of the nineteenth century, and nearly all of their members lived in the immediate neighborhood of my own home in Malden, Massachusetts. They were industrious men, lived honorable lives, made good pewter, prospered and eventually passed on, leaving many evidences of their integrity and ability.

SMITH & COMPANY: PREDECESSORS AND SUCCESSORS

This firm, which has been ascribed both to Connecticut and to Philadelphia,* was located in Boston. The name here given is one of several of a partnership that was founded in 1841 by Thomas Smith and David B. Morey under the firm name of Smith & Morey. These men began business in a shop at 4 Market Street, corner of Merrimack Street in Boston, as manufacturers of block tin and pewter ware. Both men resided in Malden, and there is evidence to support the suggestion that for several years prior to the opening of the shop in Boston they were at work in their home town. This evidence, however, is not conclusive, and it is mentioned here as a subject for further investigation.

Thomas Smith was born in England in July, 1791, the son of Thomas and (?) Smith. It is not known when he came to Malden; but the records show that he was living there in 1834, on June 24 of which year he married Sarah

Upham. Both he and his bride were residents of the town at that time. It is quite probable that Thomas Smith followed the trade of his father, as was commonly the custom in those days; and it is interesting to note that he, in turn, was followed by a son, Thomas Jr., who lived in Chelsea, Massachusetts, and who made britannia ware there and in Boston during the 1860's.

Thomas Smith, Sr., lived on Main Street south of Madison Street, Malden, in a house, still standing, in that part of the town then known as Bailey's Hill. He was a member of the firm during most of its many changes, and retired from it in 1864. In 1870 he is recorded as being engaged in the manufacture of britannia ware on Causeway Street, opposite the Eastern Railroad station, and in 1872 he was in the employ of his son, Thomas Smith, Jr., as a britannia worker in the latter's shop at 81 Second Street, Chelsea. He died in Malden on November 2, 1876, at the ripe age of eighty-five years and four months.

David B. Morey, the other founder of the firm, was born in Malden, May 6, 1807. He married Almira Bailey, a daughter of Timothy and Eunice Sweetser Bailey of Malden, May 9, 1842. The couple lived in a house still occupied by their descendants on Hillside Avenue (formerly High Street) on Bailey's Hill.*

Mr. Morey was a member of the firm during nearly the entire period of its existence — from its beginning in 1841 as Smith & Morey, until he retired from active business in 1882. He died in Malden, March 31, 1885. The firm of Morey & Smith ceased operating in 1886.

Of the two other members of the firm during its pewter period, very little is known — other than that Henry White lived in East Cambridge and Reuben H. Ober lived at 24 London Street, Boston, and later boarded at 10 Sudbury Street, near the shop.

The chronology of the firm, together with the various changes of firm name and personnel, is as follows:

*This hill derived its name from Timothy Bailey, who also lived on the hill, at the corner of Main and Madison Streets, near the residence of Thomas Smith. Mr. Bailey was a man of considerable prominence in Malden, and he was, in company with James H. Putnam under the firm name of Bailey & Putnam, a manufacturer of pewter and tin ware in Malden, as will be related further on.



Fig. 1 — HAVERHILL STREET AND HAYMARKET SQUARE
In 1847, Smith & Company moved their pewter business to the corner here pictured. In 1853, as Morey & Ober, the concern shifted location to the building marked *Marble Sawing*.



Fig. 2 — ADVERTISEMENT OF SMITH & COMPANY
From the Boston Directory of 1848.



Fig. 3 — MARK OF SMITH & MOREY (1841-1842)

*J. B. Kerfoot, *American Pewter*, Boston and New York, 1924, p. 180.

Fig. 4 (right) — TEAPOT BY MOREY & SMITH (1857-1864)
Height 8½".
Owned by Mrs. Annie L. Woodside.

1841-1842 Smith & Morey
(Thomas Smith,
David B. Morey)

1842-1846 Thomas Smith & Company
(Thomas Smith,
D. B. Morey,
H. White)

1847-1848 Smith & Company
(Thomas Smith,
H. White, D. B.
Morey)

1849-1851 Smith, Ober & Co.
(Thomas Smith,
R. H. Ober, D. B.
Morey)

1852-1854 Morey & Ober
(D. B. Morey,
R. H. Ober)



in the personnel but not in firm name — until 1886, when it went out of business.

In the beginning, in 1841, Smith & Morey were located at 4 Market Street, where they remained until 1847. In that year they moved to 2 and 3 Haverhill Street, opposite the old Boston & Maine Railroad depot, which stood for so many years in Haymarket Square. A picture of the building, a portion of which they occupied, is shown in Figure 1, marked *Haverhill St.* and *Haymarket Sq.* In 1853 they moved again, into the adjoining building, 5 and 7 Haverhill Street, marked in the picture *Marble Sawing*; and later, in 1858, they moved once more, this time further down on Haverhill Street to number 49, where they remained until the end.

The first advertisement of the firm that I have been able to find is that of Smith & Company in the *Boston Directory* of 1847. This was followed in 1848 by the illustrated announcement shown in



Fig. 5 (left) — LAMPS BY SMITH & COMPANY (1847-1848)
Heights exclusive of burners (left to right) 5½", 3¼", 3", 6".
From the author's collection.

Fig. 6 (below) — LAMPS BY THREE MAKERS
a. SMITH & MOREY (1841-1842). Height 3¾".
b. Morey & Ober (1852-1854). Height 3¾".
c. Morey & Smith (1857-1864). Height 3¼".
From the author's collection.

1855-1856 Morey, Ober & Co.
(D. B. Morey, R. H. Ober,
Thomas Smith)

1857-1864 Morey & Smith
(D. B. Morey, Thomas Smith)

In 1862 the manufacture of pewter apparently ceased — the demand for it having greatly diminished. The sale of glassware, in which the firm had also been engaged for many years, now became, with the sale of britannia, its principal interest. So the concern continued — with some further changes



Figure 2. The reading matter in both is the same. This advertisement was continued in exactly the same form, except for the change in the firm name and the names of its members, until 1885, when the removal to 49 Haverhill Street took place and the business shifted to the sale of glassware and britannia.

The pewter turned out by this firm, under all of its various names, was of excellent quality and workmanship, and the designs were always in good taste. Coffee pots, teapots, sugar bowls, creamers, lamps and candlesticks were made. These articles are to be found marked sometimes with one firm name, sometimes with another. I have yet to find, however, a full line of pewter ware bearing the name of any one of the successive concerns. The output must have been considerable and well distributed; for, although specimens are becoming rare, they are to be found occasionally, sometimes in very remote places. I consider them worthy of a place on the shelf of any collector of American pewter.

Each of the successive firms used its own touch-mark, changing the form in accordance with its own taste or fancy. Figure 3 shows the mark of Smith & Morey as used in 1841 when the business was founded.

I do not know how many molds were used by the concern, but it would appear that the numbering of the molds remained unchanged throughout. The highest mold number that I can recall having seen is 13. This is the number of the teapot shown in Figure 4, made by Morey & Smith.

In Figure 5 are shown lamps by Smith & Company (1847-1848). The second one from the left is very rare. Three other lamps are shown in Figure 6, the one at the left by Smith & Morey (1841-1842), the middle one by Morey & Ober (1852-1854); and that at the right by Morey & Smith (1857-1864).

BAILEY & PUTNAM AND PUTNAM

The firm of Bailey & Putnam and later, after the partnership between the two men had been dissolved, Putnam, was located in Malden, Massachusetts, and was engaged in the manufacture of tin ware and pewter during the second quarter of the 1800's. The firm was first composed of Timothy Bailey and James Hervey Putnam. Each continued in business independently after the dissolution of the partnership.

Timothy Bailey was born in Westmoreland, New Hampshire, September 20, 1785 — the eleventh of a family of twelve children. His father was a farmer, and, like most farmers' boys of his day, Timothy worked during the summer and received such elementary education as he could secure in the little red schoolhouse during the winter.

As his father was in somewhat poor circumstances, Timothy, at the age of nine, went to live with an uncle in Tewksbury, Massachusetts. It was intended that he

should learn the trade of this uncle, a shoemaker, and that he should eventually succeed to the business. But nothing came of the plan. After remaining for nine years with the uncle, Timothy rejoined his father, who, in the meantime, had moved to Andover, Massachusetts.

In the spring of 1805, being then twenty years of age and having secured his time by the payment of forty dollars to his father, Timothy went to work on the farm of Dr. Adams at Lynnfield. During the following summer while mowing in the hayfield, he suffered a severe sunstroke, which rendered him incapable of manual labor, and from which he did not fully recover for several years.

As farming was now out of the question, the young man sought Preceptor Newman of Phillips Academy at Andover, who advised him to take a course at the Academy by way of fitting himself to teach

a common school in some of the back towns. The advice was followed. That Timothy succeeded very well may be inferred from the fact that, at the end of three months, the preceptor gave him so fine a recommendation that he secured a position in the school at Dracut, where he taught during the following winter.

But the pay was small — fourteen dollars a month — the season short and the total income insufficient to keep him. What to do! Should he accept the offer of Burrage Yale, the tin ware maker of South Reading (now Wakefield) and become a peddler? That did not appeal to him; for, realizing that peddlers did not have a very good name abroad, he thought he should not like the business. To this Deacon Eaton replied that it made no difference whether a man peddled tin from house to house, or whether he was a clerk and stood behind the counter and sold goods to those who came in to buy — it was the man's character that counted. And so it came about that Timothy Bailey entered into the business which he was to follow with remarkable success during the remainder of his life.



Fig. 7 — LAMP BY BAILEY & PUTNAM
The rare product of a brief partnership.
From the author's collection.

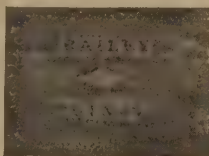


Fig. 8 — MARK OF
BAILEY & PUTNAM

Bailey worked eight years for Yale, and it is interesting to note here what he says about it. It answers the oft asked question as to how wares found their way into such remote places. He says: "I went from town to town and from state to state peddling wares until I sold my load; then I went home for another load. I had to drive a two-wheel horse cart with a box made fast on the shafts and axle-tree to hold the wares. The harness for the horse to draw it with was a saddle, leather breastplate and rope tugs and a wooden whiffletree, and a bridle without reins. I had to walk beside the horse all day, hot or cold, and put up at night with private families as I could find them. I drove the same cart and harness for Mr. Yale for eight years in succession with the exception of the cold season of the winter. I walked beside my horse to average about two thousand miles a year for eight years."

In 1815 Bailey left the employ of Burrage Yale and set up in business for himself in Roxbury, making and selling tin ware. In 1817, on January 21, he married Eunice Sweetser, daughter of Paul Sweetser of South Reading, and in October, 1819, he moved to Malden and settled there permanently. He purchased the house which, at that time, stood on Main Street, southerly corner of Madison Street, but which, after his death, was moved around the corner and still stands, practically unchanged, at 20 Madison Street. Only recently did the place pass out of the family's ownership. Near by, also on Main Street, in later years stood the home of Thomas Smith; and a little further away



Fig. 9 (above) — PUTNAM PEWTER (1835-1855)
Height of coffee pot 11¼". Height of teapot 7¼".
Owned by Mrs. Annie L. Woodside.

Fig. 10 (below) — LAMP BY PUTNAM (1835-1855)
Height 8¼".
From the author's collection.



on High Street was that of Smith's partner, David B. Morey. It will be remembered that, on May 9, 1842, Morey married Bailey's daughter Almira; and it will be related further on that Bailey was an uncle of Putnam, so that the community of interest among these people must have been close and strong.

In the rear part of his house Timothy Bailey established his shop.

Tradition still recalls the vast heap of bright shining scrap tin that was piled up in the yard back of the house. He worked hard, prospered and soon became a leading citizen of the town; and that part in which he lived became known as Bailey's Hill. In 1833 he organized the Malden Agricultural & Mechanics' Association, the first bank in Malden. Its office was installed in his house; he was elected its treasurer and so served for eighteen consecutive years. When, in 1851, the bank was absorbed by the newly organized Malden Bank, he was elected president of that institution and so remained until his death. Meanwhile, he was town treasurer from 1832 to 1840, and a member of the General Court in 1836.

The business conducted by Bailey must have been considerable. At one time he had as many as eight workmen in the shop and sixteen peddlers on the road. While he appar-

ently confined his work to the making of tin ware, it is probable that he made pewter

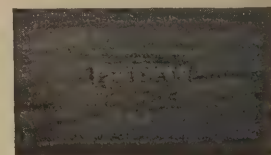


Fig. 11 — PUTNAM'S MARK

also — as was the custom in those days, although I have never seen any pieces bearing his name, nor do I know of any existing. He accumulated a sufficient competence to keep him in comfort during his declining years; but he did not live long to enjoy it, for he passed away on November 19, 1852, at the age of sixty-seven.

James Hervey Putnam, the other partner in the firm of Bailey & Putnam, was born in Charlestown, New Hampshire, in 1803, the son of David and Hannah Bailey Putnam. His mother was a sister of Timothy Bailey, who was, therefore, Putnam's uncle. Very little is known of his early history, nor is it known when he came to Malden; but, from such information as I have been able to obtain, it seems probable that he came with his parents soon after Bailey settled there. It is said that he entered the employ of his uncle, serving his apprenticeship and afterward becoming a partner.

Just when this partnership was in operation I am unable to state with definiteness. The most diligent search has failed to discover any information. It is known there was such a partnership and that there are marked specimens of pewter to prove it. I fix the date tentatively about 1830-1835 — partly from hearsay evidence and partly because it could not have been before 1824, when Putnam became of age, nor after 1836, when the Massachusetts state census shows that there were two tin ware shops in Malden employing twenty hands and manufacturing goods to the value of thirty-one thousand dollars. As the largest number of hands employed by Bailey was eight, we may reasonably infer that the other twelve were employed by Putnam — for, other than these two shops, there were none of a similar kind in Malden at that time.

The business of Bailey & Putnam was conducted at Bailey's house — the partnership being, I imagine, an incident of comparatively short duration. Their output of pewter must have been of limited extent, if one may judge from the very few marked specimens of their work that are

known to exist. In Figure 7 is shown a whale oil lamp made by Bailey & Putnam; and Figure 8 pictures their regular mark.

After the partnership had been dissolved, Putnam opened his own shop in the brick building which still stands at the corner of Main Street and Eastern Avenue, then called Haskins Street, while Bailey continued as before. In his own establishment Bailey seems to have done a large and prosperous business. His principal manufacture at first, like that of his uncle, was tin ware; but eventually the making of pewter and britannia seems to have become of much greater importance. The state census for the year ending June 1, 1855, records that in the one establishment in Malden for the manufacture of pewter and britannia ware (one only, for Bailey had died in 1852) the value of the goods produced as eighteen thousand dollars; the hands employed were eighteen.

On June 8, 1826, James Hervey Putnam married Mary Hill of Malden. Both were of old New England stock. Eleven children were born to them, but none of them is now living, so far as I know. One connection of the family, a son-in-law, has just died at the age of eighty-five years. He was my near neighbor and friend, an active and honored citizen whose mind was bright and clear to the last.

The pewter made by Putnam was of the usual variety. It was of excellent quality, fine workmanship and good design. In the New England *Business Directory* of 1849, Putnam is classed with Israel Trask and Eben Smith of Beverly and Roswell Gleason of Dorchester. Specimens of his work are not very difficult to find and they are well worth collecting. In Figure 9 are shown two of his pieces — a coffee pot and a teapot; and in Figure 10 is shown a whale oil lamp. Figure 11 shows Putnam's regular mark.

James Hervey Putnam died in May, 1855, at the age of fifty-two years. Several children survived him, but as they were too young to carry on the business the shop was closed.

The Cleaning of Pewter

THE subject of pewter cleaning is one that is often under discussion. Each collector has his own theory on the subject and his own method of procedure.

It is possible to have pewter too clean or, at any rate, too bright. In that fact lies one objection to wheel burnishing. The process removes not only rust but the precious mellow patina which is a desirable attribute. It tends to give pewter a skinned look which is distressing to the eye of the sensitive collector.

For occasional cleaning of pewter nothing is better than soap and water followed by conscientious rubbing. But, for the piece which, through years of neglect, comes to hand in a profound state of grime and rust, a more heroic form of bath must be prepared.

Certain types of corrosion in pewter are incurable. They are due to changes in the constituent antimony. Eventually these changes will produce holes and apparently nothing can be done to prevent.

H. J. L. J. Massé in *The Pewter Collector** suggests various methods of dealing with ordinary black tarnish. One of these is

the use of hydrochloric acid applied with a brush. This is a risky procedure, however, as the acid attacks not only the tarnish but the metal as well. Hence, wiping the treated part must follow close on the heels of the acid application.

Soaking in kerosene for some hours, followed by more hours of patient rubbing is likewise recommended by Mr. Massé. Soaking in hot water in which a small quantity of potash — a heaping teaspoonful to a quart of water — has been dissolved is, perhaps, as efficacious.

Various applications of powdered brick with acids are suggested by different English writers. The American owner of pewter will find it easier, and quite as satisfactory, to invest in a ready mixed metal polish.

Some persons clean pewter with the aid of soap and sand; but the latter should be very fine in quality, and various commercial abrasives are safer to use and more easily procured. For the final rub use chamois skin.

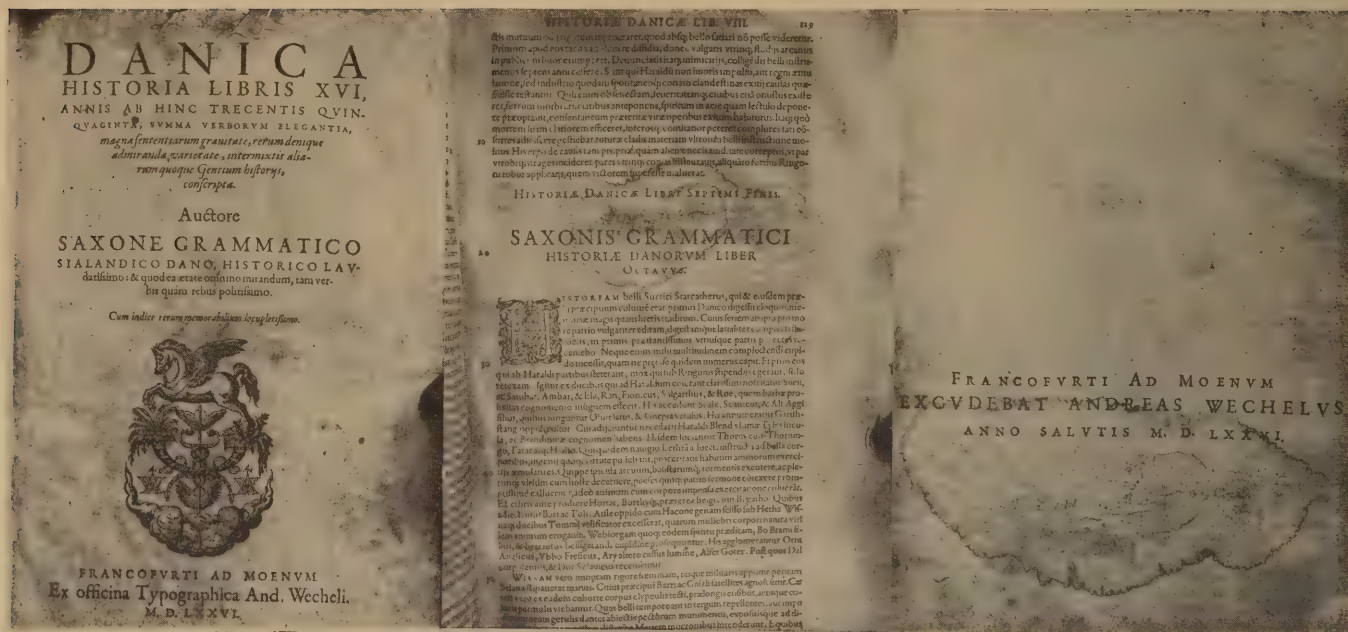
Antonio De Navarro in his *Causeries on English Pewter* urges patience in cleaning. Long polishing by hand he maintains brings that "quiet lustre" which is a special attribute of pewter and one not to be jeopardized by get-clean-quick methods.

*New York, 1921, p. 35.

Book Notes

Gutenbergs and Gwinnetts

By GEORGE H. SARGENT



WHEN the applause had died away in the Anderson Galleries at New York after the sale of a Gutenberg Bible for \$106,000, a Babel of comment ran around the room. One book collector remarked, "I am about ready to give up collecting books. It's a rich man's game." But an older collector, owner of one of the finest small libraries in the country, replied, "Oh, cheer up! There are plenty of good fish left in the sea."

A similar situation prevailed in the autograph market when the autograph of Button Gwinnett, signer of the Declaration of Independence, passed in the Manning sale for \$22,500. The underbidder at that sale expected to buy it for \$20,000. Now he believes that he will live to see this rarest of signatures of signers of the Declaration bring \$50,000.

Such prices, of course, put Gutenberg Bibles and Button Gwinnett signatures out of the reach of all but the wealthiest collectors. But should we average folk expect to possess these transcendent items of the book and autograph worlds? If we think so, their prices will go even higher—for in the collecting world the law of supply and demand ultimately governs prices. The rarest things are growing rarer and consequently more valuable. Since the Manning sale, the Ellsworth set of Signers of the Declaration, which was one of the few known sets that might possibly come into the salesroom, has been purchased by Mrs. Harkness of New York City and presented to Yale University, thereby removing it forever from the private collector's reach.



SAXO GRAMMATICUS

(Above, left to right)—Title page, a text page and colophon from a copy of the *History of Denmark* printed in Frankfort in the year 1576.

(Below)—Bookplate of the Duke of Argyle.

Owned by William A. McGregor, Jr.

But the collector of books who has a limited sum to pay for additions to his library need not be discouraged. There are in the hands of dealers in secondhand and rare books today more valuable books than ever before, and many of them may be purchased at lower prices than eager collectors are willing to pay for them in auction sales.

Then there is always the *find*, when some rare and valuable book which has been hidden for years in a private library comes to light. Take the recent case, where a Boston dealer purchased of a woman in Worcester, Massachusetts, an unknown copy of Poe's *Tamerlane*, the highest priced of American first editions, for which he was willing to pay more than \$10,000 and which he turned over to a private collector in New York within a few days at a fair profit. This first edition of Poe's first published book, printed

by Calvin F. S. Thomas in Boston in 1827, is one of five known copies, and one of two with original wrappers in the condition in which it was issued. This copy was presented to a young girl in Milford, Massachusetts, by a friend only nine years older. After the recipient's death, the book passed to her niece, among whose belongings it lay unnoticed for many years. Maybe there is another copy somewhere waiting for a discoverer.

Ernest Dressel North, the veteran New York dealer, tells many stories of his own finds, and similar ones can be told by many another dealer. Mr. North, at the C. W. Fredericksen sale in 1897, noticed a copy of Chaucer's works in black letter, a folio of the 1598 edition in old calf. He came near getting it for \$40,

but another dealer had noticed, as had Mr. North, that the last four blank leaves were covered with critical notes in the clerkly handwriting of Charles Lamb. So this long lost Lamb's copy of Chaucer finally went to Mr. North for \$340. Today it is worth many times that sum, but it has found a home in Wellesley, Massachusetts, where it is the gem of a small and very choice private library.

Naturally it is the dealers who make the most of the finds. This is because their experience enables them to recognize a rarity which might pass unnoticed by the amateur. But the collector who has acquired a general knowledge of rare books is always on the lookout for rarities. His eagerness sometimes leads him into pitfalls. The ignorant beginner shares the popular delusion that because a book is old or scarce it is valuable. There are thousands of such books that nobody wants, and that should go at once to the paper mill. An old book may be valueless as to its contents, like thousands of sermons and pamphlets of the seventeenth and eighteenth centuries, yet may have an interest because of its printing or the place where it was printed. To discriminate, a certain amount of expert knowledge, often gained by painful experience, is needed. The amateur, who buys every old book which presents to him peculiarities in its title or its printing, will soon accumulate a load of *plugs* to encumber his shelves and ultimately to be sold for waste paper.

But even the amateur collector with much love and some knowledge of books, if he is diligent, will now and then find something of real value. Detroit, which naturally suggests only automobiles, would not be considered a particularly happy hunting ground for the collector of rare books. Yet William A. McGregor, Jr., a collector of that city, is always finding something worth while. Recently he secured for no great sum a copy of Saxo Grammaticus' *Danica Historia Libris XVI*, printed at Frankfurt-on-Main in 1576 by Andreas Wechelus. The book is not of great value for its date, for the first edition — a folio under the title of *Danorum Regum heroumque Historia* — was printed in Paris in 1514, and an early edition of this history of Denmark was printed at Basle in 1534, while the first edition in Denmark was printed at Sora in 1644. But this book, written about 1200 A. D., is the chief authority for the earlier history of Denmark, and the author, who lived in that country, wrote with real knowledge of the times. The earlier part of the book is a mixture of myth and history. But here is found the first printed account of Amalethus, the primary source of Shakespeare's *Hamlet*. Here are all the essential features of the great tragedy told of a prince who lived about the year 150 A. D. The subject was used in an English play before 1589, probably by Thomas Kyd, but Shakespeare probably used the French version of the story given in Belleforest's *Histoires tragiques*, about 1570. That he was familiar with the edition of which Saxo Grammaticus was author, in 1576, is more than likely.

Now when Mr. McGregor found his copy of this Shakespeare "source book", he recognized it as something valuable, although copies have been sold as low as \$30 at auction. But this old folio was in the original binding and bore the beautiful bookplate of

the Duke of Argyle. Furthermore, it had written on the title page the initials B. J.; and, on page 129 and on the final page of the index, was found the autograph of Ben Jonson! One may imagine Shakespeare and Ben Jonson sitting together in some Elizabethan alehouse and together looking over the story which Shakespeare has forever made famous in the world's greatest tragedy. Does not this show that there are still good fish in the sea?

Browsing in a Vancouver bookstore, a young man found a copy of Dr. Walkem's *Stories of British Columbia*, a local work of which only a few copies were bound. It was priced at \$7.50, and, while undoubtedly it was worth the price, the poor collector reluctantly gave it up as beyond his slender purse. A month later, at a rummage sale, he purchased a copy for twenty-five cents. You never can tell.

I might go on endlessly relating stories of finds which prove that there are still opportunities for the collector who cannot buy the great rarities. But it would all come to the counsel: "Keep your eyes open." And this means not only knowing what to buy, but what not to buy. Leave the imperfect copies and the ragged veterans with foxed plates for the next customer. A Yale student recently paid \$50 for a bargain copy of a rare book which sells at auction for from \$150 to \$225. Not until he was told that it lacked the plate by Faithorne did he realize that he had no bargain, and that the plate, in this case, constituted ninety per cent of the value of the book. Being a serious collector, and philosophic, moreover, he felt that he had paid for experience and had received his money's worth.

The number of collectors who are today gathering the great rarities of early English literature, first folios, Gutenberg Bibles and books of this class, is limited, although perhaps not as limited as the number of books available. These are the aristocrats of bibliophilism. Only those with long purses can secure them. But the great majority of collectors are gathering books which come within reach of a moderately well filled purse. In this field there are today great opportunities, though not as many as there have been. The beginner in book collecting will do well to go slowly, and he will pay much less for experience by establishing friendly and intimate relations with a reliable dealer than he will if he relies upon his own judgment or tries to outwit the dealer who has experience and a knowledge of values.

Particularly, do not go to collecting books with a view to reselling them. A writer in a popular magazine some time since published an article suggesting that one might easily supplement a slender income by browsing among the secondhand shops, in old attics and at country auctions, to pick up rare books which he could sell to other dealers. No more senseless advice was ever given to a collector. Putting out of consideration the low estimate which the writer put on book collecting — making it a business instead of a delightful hobby — the idea that the untrained collector, with no special knowledge of editions, states of plates, bindings and printers, could engage in a business in which knowledge of the goods bought and sold is the prime factor of success, is wholly chimerical. Anyone who is taken by such an idea has not the making of a real book collector.

Current Sales

COMING events in May include one of the most notable book auctions for years, and an autograph sale which, in its line, is equally important. The books to be dispersed form the library of Mr. John L. Clawson of Buffalo, and consist of Elizabethan and early Stuart literature. There are less than a thousand of them altogether, but the library has been declared the finest of its kind and size in the world, covering the golden age of English literature. The sale will be at the Anderson Galleries in New York, May 20-21 and May 27-28.

The autograph sale at the same galleries, May 17-18, of the

historical collection relating to the American Revolution, formed by Dr. George C. F. Williams of Hartford, brings into the market another complete set of autographs of the Signers of the Declaration, including two signatures of Button Gwinnett. This collection, formed by many years of work, covers the period of the genesis and growth of the United States in its earliest stages, comprising not only autographs, manuscripts and documents, but books, broadsides and pamphlets from the time of the French and Indian War to the War of 1812. It includes a particularly large collection referring to the Stamp Act. The drawing card at the sale, of course, will be the Button Gwinnett autographs. One is a cut signature from the C. C. Jones-Joline col-

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Antiques



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lection, and the other is a signature on a bond given by Gwinnett in 1774. It is one of the best of the known Button Gwinnett signatures, and in view of the \$22,500 given for the signature at the Manning sale, collectors are all guessing what this one will bring.

THE sales of the library of the late W. G. Shillaber of Boston and the collection of works by Dickens and Thackeray formed by George Barr McCutcheon, the novelist, provided thrills in the New York auction rooms last month. The material was fine and the prices were high. The rare Americana in the Shillaber sale went unusually well — Americana is picking up in England, or rather, Dr. Rosenbach has been picking up Americana for his American clients. At the Britwell Court sale he bought a copy of E. Holdsworth's *Muscipula*, with the translation by R. Lewis, 1728, for £620. The title does not sound like Americana, but the book was printed in Annapolis, Maryland, and is a fine example of the Colonial Maryland press, and the only one with title printed in red and black.

Foreign dealers, especially those on the Continent, are much interested in incunabula, or books printed before the year 1500. Almost every large Continental dealer has issued a catalogue of incunabula recently. One thing about these books is that no more of them will be printed. Another thing the English have taken up is the collecting of maps, although it is to be hoped they do not use them for lamp shades.

Thomas J. Wise, who owns the finest private library in England, has issued another volume (the seventh) of the Catalogue of his Ashley Library. Mr. Wise started this catalogue in 1922, expecting to complete it in three large quarto volumes. Volume VII brings the alphabet up to *Wol*. There were only 200 copies of the catalogue printed, and none is for sale.

Bret Harte has been having a boom in this country like a Florida city. His letters and books, dispersed in several sales in New York, have brought remarkable prices.

Two Kipling items in the Gilliss sale in New York, which have never before been sold, were *The King* printed in a square 16mo in 1899 for copyright purposes, which brought \$425, and *The Glory of the Garden*, a single sheet printed without date, \$650. Both went to W. A. Clark of California and New York.

At the Perkins sale the copy of Dickens' *American Notes* which he presented to his host, Jonathan Chapman, mayor of Boston in 1842, with inscription by Dickens, was bought by Walter M. Hill of Chicago for \$950. Mr. Hill also gave \$120 for a fine copy of the first edition of Hawthorne's *Scarlet Letter*, a book that is steadily going up in price.

Anybody who has a copy of *Niagara Revisited, By the Hoosac Tunnel Route*, Chicago, 1884, a railroad advertising pamphlet, can get real money for it. A copy recently went for \$72.50 at auction. It was written by William Dean Howells, and suppressed because the railroad company did not come to time on its arrangement with the author.

If the collector wants something really hard to find, and priceless when found, let him hunt for one of the six lithographs made by the late John S. Sargent. Of one of them only two copies were printed, and one of these is in the British Museum. Few people know that Sargent ever made any lithographs.

Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine

Address the Book Department

SHIP MODELS: HOW TO BUILD THEM. By Charles G. Davis. Salem, Marine Research Society, 1925. 139 + xii pages, 165 illustrations by the author. Price \$5.00.

THE folk who produce the books of the Marine Research Society are, as might be expected, profoundly versed in lore of the sea; they are acquainted with pirates, with the songs of

sailors and, above all, with ships, whereby the great chasms of the world are bridged. And they know, too, that deep in the hearts of men live the love of the sea and the glamour of the wind-driven vessels of old, and that both of these constitute an urge which may often be satisfied like the appetites of cannibal gods by the substitution of the small effigy for the full reality. Hence the book *Ship Models: How to Build Them*.

It is written by one who knows whereof he speaks, Charles G. Davis, naval architect, seaman, draftsman, without doubt competent in handling the tools wherewith the graceful miniature of a great ship may be turned out.

His directions throughout are well arranged, clear, explicit and adequately illustrated by diagrams. Seventeen photographs of complete models, old and new, first whet the reader's appetite. Directions for emulating their excellencies follow in chapters each of which is concerned with a single aspect, or a few closely related aspects, of the subject. In a pocket within the back cover are supplied large size scale plans for constructing a typical vessel.

While the volume supplies complete instruction as to the proper equipment and the various steps to be taken in laying out and constructing the hull and general fittings of ship models, and while it gives dimensions for masts and yards, it does not cover the subject of rigging. That complicated subject belongs to another volume, and is supplied in another publication of the Marine Research Society, Biddlecombe's *Art of Rigging*.

Fortified with this latter book and with the one under review, together with some needful lumber and a few tools, almost any man might be kept happily confined in the cellar all winter while his family has a chance at the radio.

MAHOGANY ANTIQUE AND MODERN. A Study of Its History and Use in the Decorative Arts. Edited by William Farquhar Payson. New York, E.P. Dutton & Company, 1926. 154 + xxii pages, 322 illustrations. Price \$15.00.

FOR the student of antiques the most interesting chapters in this book are *Mahogany and the Cabinet-Maker*, by Karl Schmieg, *Historic Furniture Styles*, by Charles Over Cornelius, and *The Furniture of the Present Day*, by Ralph Erskine. Ralph Erskine is distinguished for his manner of reproducing and adapting old American furniture models; Charles Cornelius is an authority on American decorative arts; and no one surpasses Karl Schmieg in the knowledge of precious cabinet woods and the proper handling of them in the workshop. But, since the modern connoisseur in fine furniture, antique or modern, is not content unless his knowledge of the subject goes back to the tree in the forest, he will find the other contributions to this exhaustive work on mahogany scarcely less important.

The story begins, naturally, with the history of mahogany from its discovery by the early voyagers to the New World and to the Guinea Coast. The wood remained neglected in England long after it was known in that country, chiefly for the reason that cabinetmakers lacked tools of sufficiently fine temper to work it. When this difficulty was overcome, the unusual beauty of the wood in texture, color, tone and variation in pattern soon won it a place among the aristocrats of its kind. It is said that Chippendale got new inspiration from the richness of the mahogany's grain, as Wordsworth did from some fresh aspect of the earth and heavens: so true it is that "no mahogany tree is exactly like any other mahogany tree; no log exactly like any other log; no plank the counterpart of any other plank."

Since logs from a single mahogany tree have been known to fetch \$15,000, and that in the London market of seventy-five years ago, the cutting of the timber so that every inch can be utilized — nay, every twentieth of an inch in the cutting of veneers — becomes a matter of serious importance and study. Mr. Payson describes and illustrates every step of the processes in the mill until the veneers or solid sticks are handed over to the cabinetmaker; and here he hands over his pen to Karl Schmieg.

Contributions to the volume other than those already mentioned are *Mahogany in Architecture*, by Kenneth M. Murcheson: *Structural and Decorative Uses in Marine Architecture and*

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Boat Building, by Harry B. Culver; and *The Piano and Its Prototypes*, by Frances Morris. The 322 illustrations with which the book is embellished include plates of some of the best existing pieces of mahogany furniture after drawings by Chippendale, Sheraton and other famous designers.

RECEIVED FOR REVIEW

GENERAL

THE DAYS OF DICKENS. A Glance at Some Aspects of Early Victorian Life in London. By Arthur L. Hayward. New York, E. P. Dutton & Company, 1926. Price \$6.00.

THE QUEST OF THE ANTIQUE. By Mrs. Willoughby Hodgson. New York, Dodd, Mead & Company. Price \$10.00.

FURNITURE

THE DICTIONARY OF ENGLISH FURNITURE, Vol. II. By Percy MacQuoid & Ralph Edwards. New York, Charles Scribner's Sons, 1924. Price \$35.00.

METALS

SOME NOTES ON AMERICAN PEWTERERS. By Louis Guérineau Myers. Garden City, printed for Louis Guérineau Myers by Country Life Press, 1926. Price \$6.00.

MINOR ARTS

CONTEMPORARY SCALE MODELS OF VESSELS OF THE SEVENTEENTH CENTURY. By Henry B. Culver. New York, Payson & Clarke, Ltd., 1926. Price \$40.00.

Lectures and Exhibits

CHICAGO

Art Institute of Chicago

May 3-30: International Decorative Arts Exhibition.

* * *

CLEVELAND

The Cleveland Museum of Art

May 14: Rossiter Howard, "London, from Feudal Castle to Victorian Mansion."

* * *

NEW YORK CITY

The Metropolitan Museum of Art

Until June 1: Exhibition of Mediterranean embroideries.

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THE ANTIQUE AND DECORATIVE ARTS LEAGUE

Established on a foundation broad enough to insure stability is the Antique and Decorative Arts League recently organized in New York City. The objects of the League as set forth in its constitution are "to promote the interest of art in all its phases through the friendly relationship of the antique and decorative trades, by the interchange of ideas, and to promote good fellowship among its members."

Membership in the League is of two classes, active and associate. To the former class may belong any person who as an individual or a member of a firm is engaged in the art and antique business in any of its branches. Associate members may be elected from those who, while not necessarily participants in the art or antique business, are interested in the progress of affairs artistic. The initiation fee is set at \$25 for active members and half that for associates. Annual dues are placed at the same figure as the initiation fee.

An excellent provision in the League constitution is that which names a specified date for meetings. These events are to be held on the third Thursday of each month with the exception of June, July and August, during which period no sessions of the League will be held. Similarly excellent has been the procedure, thus far observed, of holding each meeting as a dinner, at which some topic of general interest is assigned for discussion.

The arrangement is one which should make for pleasant acquaintance among all those who — in one way or another — are interested in the historical aspects of art and decoration; and, in the process, it should prove beneficial both to the persons concerned and to their business and professional affairs.

President of the League is Charles J. Duveen; Alessandro Olivotti is vice-president; James P. Montllor, secretary; and E. J. Orsenigo, treasurer.

THE PHILADELPHIA SESQUICENTENNIAL

Philadelphia is to celebrate from July first to December first of this year, the one hundred and fiftieth anniversary of the signing of the Declaration of Independence. Plans are now under way for a great exhibition in honor of the event. The Women's Board, composed of residents of Philadelphia and of other parts of the State of Pennsylvania, are taking an important part and one which will interest lovers of the old and beautiful. One of their principal activities is arranging for *The Street of '76*, which will offer an exact reproduction of many historic buildings such as the first Courthouse, the Friends Meetinghouse, Franklin's printing shop, President Washington's house, the home of Robert Morris the Revolutionary financier, as well as the building where the Declaration of Independence was drafted. These and many other historic structures—twenty in all—exact replicas of the originals are already being erected in *The Street of '76* in the exposition grounds on South Broad Street, near the Navy Yard.

Another interesting feature which the Women's Board have planned for lovers of antique furniture is the complete refurnishing of Mount Pleasant Mansion, a stately house in Fairmount Park that was built in 1761-62 by Captain John Macpherson, and was later the home of Benedict Arnold, who married Peggy Shippen. This dignified house, situated on a hillside overlooking the Schuylkill River, is considered by many to be the finest specimen of Georgian architecture in the country.



EAST OR FRONT ENTRANCE TO MOUNT PLEASANT, PHILADELPHIA.

Its five principal rooms, elaborately paneled, will make a fit setting for the furniture there to be displayed. Only the finest pieces of early American furniture of the period of 1760 to 1776 will be shown. Already many pieces of great historic interest have been promised. Portraits of well-known people of the time will be hung, and the house will be furnished as it might have been by a prosperous citizen of the late Colonial period.

This loan exhibition at Mount Pleasant will be open to the public from July first to November first, and a visit to this famous old mansion will be well worth while. — HARROLD E. GILLINGHAM

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

295. H. E. T., New York, owns a grandfather clock with the name of the maker, Daniel Burnap, and the place of manufacture, East Windsor, engraved on the dial face.

According to Nutting, Burnap was born in 1760 at Coventry, now Andover, Connecticut, and learned his trade from Thomas

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S. S. A. A.



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Harland of Norwich, Connecticut. It is known that he was working in East Windsor, Connecticut, in 1776. Before 1800, however, he had returned to Andover where he worked until 1838.

Burnap's clocks always had brass works, tall cases, and silvered dials beautifully engraved. Moon phases and calendar attachments are also found on many of them. H. E. T.'s clock appears to be a typical example of this clockmaker's fine workmanship.

296. H. C. M., *New York*, is the owner of the curious head illustrated. It is hollow, very light in weight and apparently of earthenware.



The diadem and the surfaces of the piece that is joined to the back of the head are glazed, although the flat surface is marked with deep lines as if to prevent objects from slipping on the glaze. The face is carefully tinted in flesh color.

From the base to the top of diadem, the piece measures $4\frac{1}{2}$ ". The total circumference is $10\frac{1}{2}$ ". The top of the back piece is $2\frac{3}{4}$ " at the widest point and 2" deep. Who knows to what use this object was put?

297. G. L. A., *Texas*, owns the black and white platter here illustrated, representing a heroic military event. It has been variously desig-



nated. Its general style suggests the Mexican War. Has anyone definite information to offer?

298. —, *Alabama*, is the owner of a portrait, thought to be a Sully until the initials J. R. L. and the date 1835 were recently discovered in the background.

J. R. L., probably J. R. Lambdin, was born in Pittsburgh, May 10, 1807. In 1823 he went to Philadelphia and spent six months studying painting with E. Miles. Thereafter he continued his studies for a year with Sully, a fact which accounts for certain similarities in the style of the two artists and for the attribution of the portrait in question to Sully.

Eventually Lambdin returned to Pittsburgh where he established the Pittsburgh Museum and Gallery of the Fine Arts. After four years he moved with his collection to Louisville. His reputation in the field of art is based chiefly on his skill as a portrait painter.*

*Dunlap's *History of the Arts of Design in the United States*, Boston, 1918, Vol. III, p. 251.

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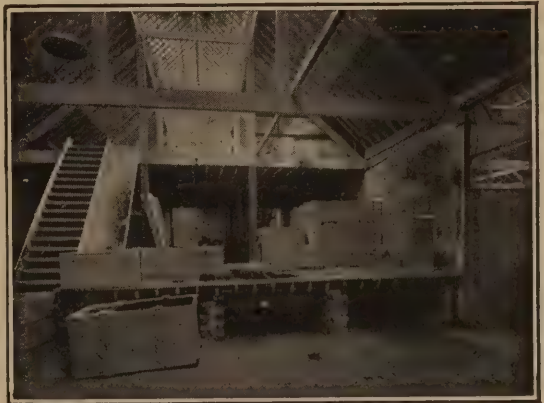


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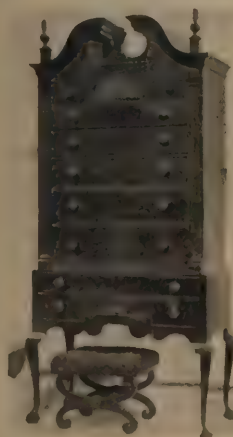
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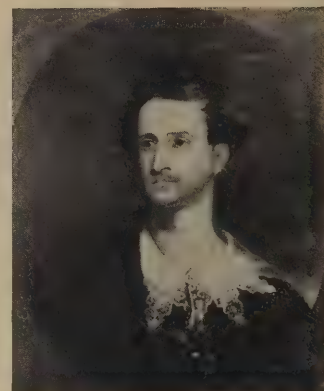
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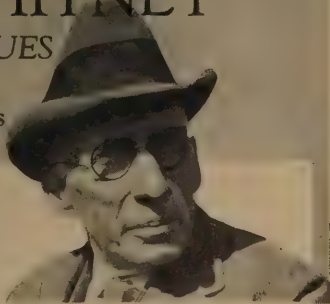
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Madame Thorton's Chippendale bird mirror. (Madame Thorton was the wife of Major Presley Thorton, Virginia, a kinsman of George Washington.)
Madame Jean Peyton Dobson's Sheraton sofa with four reeded front legs. Old Fifth Street, Philadelphia.

Knickerbocker pottery jar, 1735 date, from bank of Hudson River.
Full line of descent furnished with photographs and prices.

Also

Pair of stately old powder blue, blown Bristol glass mantel vases, perfect, \$30.
Rare daguerreotype of an old doll "Jane", date 1840, \$20.

Set of six rush seat chairs all original, perfect decoration, blue bells, old gilt, perfect seats, square block corners, \$85 crated.

Chelsea soft paste punch bowl, blue, orange, green, ribbon and flower, perfect, \$40.

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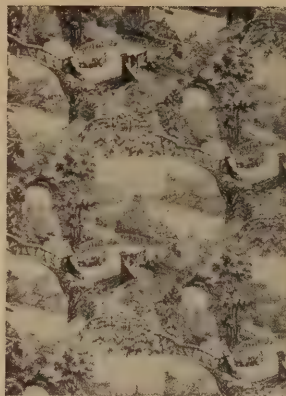
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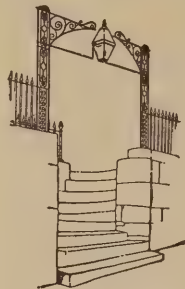


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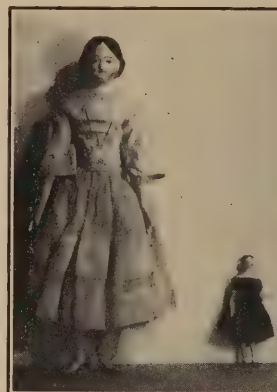
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Chinese Chippendale Chair
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Pine : Maple : Cherry : Birch : Mahogany
Hooked rugs and hand-woven stuffs; wooden ware;
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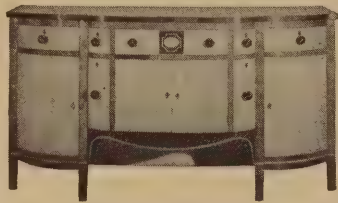
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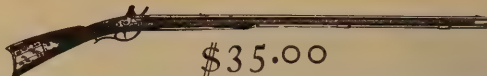
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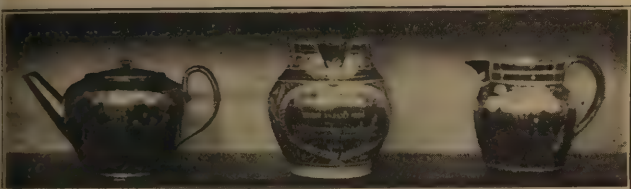
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Exact reproductions from authentic models

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Visit our shop, one of the largest on the Post Road

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New York City



*We have an exceptionally good stock of antique
furniture and woodwork*

WE offer this month: two fine wing-chairs, a Chippendale upholstered armchair, a walnut hood-top chest-on-chest, six cherry Chippendale side chairs, several pine corner cupboards, many pine mantels, hinges and latches of all sorts, paneled room ends, rooms with paneled end and dado, feather edge wall boards; Chippendale, Queen Anne, and other mirrors, and many other good pieces.



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Old mahogany liqueur cabinet complete with twelve blown glass bottles

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Established 1857

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Old flasks Stiegel glass
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*Refinished and Upholstered in
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The Blue Door

14 Prospect Street

East Orange New Jersey

Near Brick Church Station of D. L. & W. R. R.

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2" Knob
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Coat of
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Authentic
Copy.

I HAVE ready now for distribution a new and more complete catalogue. It will describe my entire line of period fittings: brasses, ironware, wooden ornaments and building hardware.

In consulting the catalogue remember that my line is the outcome of years of study and effort, first to determine which patterns were most suitable—second to have my selections reproduced with the same technical excellence as that possessed by the original.

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- Same effect in all sizes and shapes
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ARE you furnishing a summer cottage? We specialize in early American cottage furniture and furnishings at reasonable prices:

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There are two stocks from which you may select. Many finished pieces as well as pieces in the rough may be found at

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Will Open May 1st

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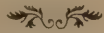
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IF giving the public what it wants necessitates purveying Victorian whatnots, stuffed parrots, and worsted work mottoes, I shall never win popular approval as a dealer. My stock, let me say, is limited to the kind of things purchased by experienced collectors and by well advised amateurs.



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Illustrated

A Pair of Hepplewhite Card Tables.
Beautifully inlaid. Original.

Pair of Astral Lamps with Globes.

Pitchers: Liverpool, Lustre, Wedgwood.

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Now that the Roads are Open
Visit the Wickford Hill Antique Shop

You will find there the largest and finest stock, but one, in Rhode Island. Chests of drawers, tables, beds, chairs, clocks, in a variety of styles, woods and prices are now on display. *Come early while the line is still complete.*

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L. J. GILBERT'S Annual Spring Sale of Antiques

FURNITURE

- 6 High Chests of Drawers
in mahogany, walnut, and cherry
- 6 Swell Front Bureaus
- 25 Low Chests of Drawers
- 4 Slant Top Desks
- 20 Dutch Cupboards
Walnut, cherry, and pine
- 100 Tables
Stretcher, Saw Buck, Club Foot. RARE TABLE,
horse hoof feet, with scallop, Card, Console,
Tilt Top, Spread Leg, Wing Tables, etc.
- 20 Corner Cupboards
Five with arch doors
- 30 Chests
Beautiful decorations — tulips, birds, figures,
names, and dates
- 15 Hanging Cupboards
Walnut and pine. Rat-tail and "H" hinges
- 50 Water Benches
- 40 Settees
- 300 Chairs
Windsor Armchairs and Side Chairs, Comb
Back, Slat Backs with roll, original Stenciled
Chairs and others
- 3 Wood Chests
Miniature Bureaus
- 5 Grandfather Clocks
- 8 Terry Clocks and others
- 1 Beautiful Melodeon
- 50 Mirrors
- 1 Sideboard

*Antiques will be on public view ten days
prior to opening day of sale.*

AT LEBANON, PENNA.

MAY 24, 25, 26, 27, 1926

At precisely 9:30 A.M. each day

GLASS

25 pieces Stiegel
comprising

- 3 Blue Creamers
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Stiegel Sugar Bowl with slight defect
- Blue Stiegel Bowl
- 3 Blue Perfume Bottles
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- Large Stiegel Glass
- Vinegar Cruet
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- Plain Stiegel Creamers
- Blue Spiral Tear Bottle

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- 100 Rare Bottles and Flasks
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Pitkins, Coffin & Hay, Ringgold; Amethyst
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PICTURESQUE VIEWS — Hudson River, N. Fishkill,
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Friend*).

Dutch, Pink Lustre, Peacock, and other
China
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etc.

75 pieces of
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Ornaments, Sandwich Lamps

HARDWARE

Many pieces of Rare Hardware
50 Lanterns, Andirons, Guns, Pistols, Tinware,
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200 pieces Pottery
75 pieces of Pewter
Decorated Hat Boxes
Quilts and Coverlets
Home-spun Linen
Decorated Hand Worked Door Panels
100 Prints
Hooked Rugs

*Descriptive Circular mailed upon re-
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mailing list.*

May Items

A SET of sugar bowl, spoon holder, and covered butter dish in fine blue glass — a Sandwich pattern. The pieces are square, and of a beautiful design. \$8.50.

Henry Clay cup plate — several tiny nicks. \$10.

Pair maple side chairs — spindle backs, refinished, perfect seats. Each, \$12.

Maple dining table with spool legs. Frame of curly maple, top of straight grain wood. Entirely refinished. \$60.

Round dewdrop bread tray — *In God We Trust* — perfect. \$5.

Large, elaborate, wrought-iron lantern. A dignified piece for entrance hall. \$35.

Blue and white bed spreads. Two in perfect condition and lovely patterns. Colorings so similar they might be used as a pair. Each, \$21.50.

Spindle beds, entirely refinished and fitted with new, long sides. Many designs. \$25.

Spool sofas, single and double styles, refinished. \$25 and \$35.

Several very large tole trays. \$15 and \$20.

Dealers invited. Monthly price lists sent anywhere on request. Each piece absolutely guaranteed.

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HADDONFIELD, NEW JERSEY

remember the map



it will lead you to the old townsend-sweetser house, main street, lynnfield center, where you will find a winter's collection of usual and unusual antiques, all genuine and guaranteed as represented.

samuel temple

specialties: odd bits of iron and unusual wood carvings.



OVER the mantel: a very fine and perfect type of Georgian mirror.

ON the mantel: an unusual set of Copeland jugs in blue and white, dogs on one side and horses on the other.

BELOW: Duncan Phyfe walnut drop-leaf table; two of a set of six chairs, original decoration in gold.

ON the table: a pair of pewter lamps electrified for a mantel; a very fine copper lustre jug.

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VARIETY REASONABLENESS RELIABILITY

Those three words characterize our stock.

Three large floors of furniture, glass, china, rugs, to pick from.

Twenty years of business experience — fourteen of them in Brookline — to rely upon for knowledge and for fair dealing.

A repair department equipped to deal intelligently with any problem of repair or refinish of antiques.

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In Curly Maple

Slant-top desk, Sheraton drop-leaf dining table, chest of drawers, bed, two-drawer stand, glass, lustre, Staffordshire.

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MATHIOT**

WEST CHESTER, PA.
Route 2

On Whitford Road between
Lincoln and Pottstown
Highways.

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Gaming or poker table, very early type, all original, pine top, walnut legs and stretcher, top edged with one and one-quarter inch walnut finish.
Size, 36" x 68"; height, 30"

Also 75 feet of old iron fence in the background.

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MAHOGANY SOFA

A lovely old piece in beautiful condition. Length 6 feet.

AGNES T. SULLIVAN, 24 Steel St., AUBURN, N.Y.

Everything Guaranteed as Represented

New Arrivals

Writing-arm chair, fine original condition, \$85; extra good curly maple low poster, scraped and oiled, original, \$75; small curly maple chest of 4 drawers, fine original condition, scrolled apron, slightly splayed feet, \$140; very slender cherry high poster with brass finials, delicate turnings, good unrestored condition, \$125; unusual small mahogany chest of drawers, slender French bracket feet, original, \$80; mahogany two drawer stand, old brass cup castors, good condition, \$32; 18th century early blown glass hanging hall candle light, all complete and perfect; red and white coverlet, all wool and linen, double weave, fine condition, \$30; camel's-hair India shawl, good condition, \$20; appliqué quilt, floral design in colors, fine condition, \$18; old Chelsea tea set, 5 cups, 6 saucers, teapot, sugar bowl and creamer, quaint sprig design, excellent condition, \$35; Communion pewter flagon and 2 chalices, unmarked, perfect, \$25.

Crating free. Photographs and details on request.

Something new every week.

Nothing misrepresented.

J. H. EDGETTE

Exceptional Antiques

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:: UTICA, N. Y.



1. Old Philadelphia chair
of apple wood

2. Ancient
oak chair
from north
of England

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11 LINDEN ST., PITTSFIELD, MASS.

Near the Maplewood Hotel

Sideboards, desks, tables, chairs,
rockers, stools, clocks, mirrors.
A good line of old glass and
china. Currier & Ives and other
old colored prints.

Exchange for Woman's Work

LOUDONVILLE, N. Y.
(ALBANY COUNTY)

OPENS MAY 2ND

For Fourth Season

WITH LARGE and UNUSUAL
COLLECTION of

Early American Furniture



Five-slat-back chair, new splint seat, carefully restored and re-finished \$45

Just in. A fine lot of pewter, glass, and an especially good Pennsylvania pine cabinet.

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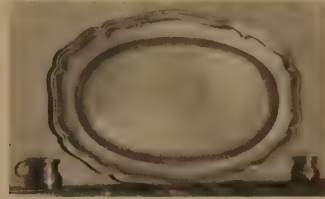
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Old Masters

and MRS. EHRLICH

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are now located at their new galleries
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French Pewter Platter 18 1/2" x 13". English measures
\$3.75 to \$5.00

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*A Crack Sloop in a Race
to Windward*

33 1/2 x 24 inches. PERFECT CONDITION

*Mayflower Saluted by
the Fleet*

25 x 33 1/2 inches. PERFECT CONDITION

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We have made seemingly impossible repairs for others. We can do the same for you. Send us your hooked rugs for free estimate.

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ESTABLISHED 1904

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The Old Yellow House

Illustrated are several interesting pieces from my collections about which I shall be glad to send full particulars. They hardly suggest the fine things to be found in this 175-year old house.

Pay a visit to

H. W. TURNER

112 Broad Street
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Very fine
early American
Walnut Secretary
Pennsylvania
Type



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20 Potter St., Haddonfield, N. J.

Everything Guaranteed as Represented

Currier & Ives Prints

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Mahogany corner cupboard, with scroll top, diamond door, claw and ball feet, carving on lower door—in excellent condition.

Early American Furniture

Sandwich Glass

Hooked Rugs

H. STONE'S ANTIQUE SHOP

138 Charles Street

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BELOW, in carefully classified form, appear publishers' announcements of books available for the collector or for the thoughtful general reader. Under the heading of *Background Books* will be found titles of those works which, while not concerned strictly with collecting, yet throw light on early customs and habits, methods of home

Books for Collectors

furnishing, and ways of living both in America and in Europe.

All advertisements submitted for this column must receive the approval of the editorial department before their acceptance. Rates: 60c an agate line; 55c a line for 6 consecutive insertions; 50c for 12 consecutive insertions.

Background Books

Antiques

SARAH M. LOCKWOOD

COMPREHENSIVE, concise, clearly and charmingly written by an expert, this profusely illustrated book covers the whole field of American antiques. . . . \$3.50

DOUBLEDAY, PAGE & CO.

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American Windsors

With additions \$1.50

The Clock Book

250 pictures \$5.00

Furniture of Pilgrim Century

NEW edition, 2,000 pictures, \$15.00 nearly exhausted.

OLD AMERICA CO., Framingham, Mass.

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and How to Collect It

J. SIDNEY LEWIS

INTERESTING volume on old English and Irish Glass. 75 illustrations. . . . \$5.00

DODD, MEAD & Co., 443 Fourth Ave., New York

Old Glass: European and American

N. HUDSON MOORE

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FREDERICK A. STOKES COMPANY

Maps

Old Maps and Their Makers

LOUIS A. HOLMAN

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National Types of Old Pewter

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FOR those pewter lovers who wish to have some understanding of the main points which differentiate English pewter from that of the Continent, there is just one book available, \$3.00 *National Types of Old Pewter*.

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The Potters and Potteries of Bennington

JOHN SPARGO

THIS book published under the joint auspices of Houghton Mifflin Company and ANTIQUES is the first exhaustive and authentic history of the men who developed the Bennington Potteries and of the wares which they produced.

750 numbered copies. Ready \$20.00 June 1.

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Lithographs of N. Currier and Currier & Ives

WARREN A. WEAVER

"IT is the only publication — outside of auction catalogs — that gives New York prices of the various prints; and the only one that records therewith the history of N. Currier and of Currier & Ives." (From "Current Books," \$10.00 ANTIQUES, February, 1926).

HOLPORT PUBLISHING CO., 15 E. 40th St., N. Y. C.

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THE LATEST AUTHORITATIVE WORK ON AMERICAN GLASS AND ITS MAKERS



100 Photo-engravings of 900 Bottles.
28 Text Chapters dealing with the various types of bottles and flasks, and narrating the history of the American glass factories which produced them.



An Abridged Pocket Check List Accompanies the Larger Volume

This work is a complete revision of the author's original book published five years ago and now entirely out of print. The edition is limited. *Early American Bottles and Flasks* will, however, be sent to all those whose orders have already been received, and to others who communicate promptly, with remittance.

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Prepaid in the
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Introduction by Henry Savage



With the original illustrations and others, 35 in all. Price \$3.50

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BURLINGTON MAGAZINE MONOGRAPH

3

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in 10 parts 22.50

Antiques

Colonial desk (about 1780) mahogany front, sides and top of birch, excellent condition . . \$225

Pair of old pewter candlesticks . . \$35

Pewter inkwell \$12

Willard clock, original works and face, case restored . \$175



BRASS PEWTER
FURNITURE
CHINA GLASS



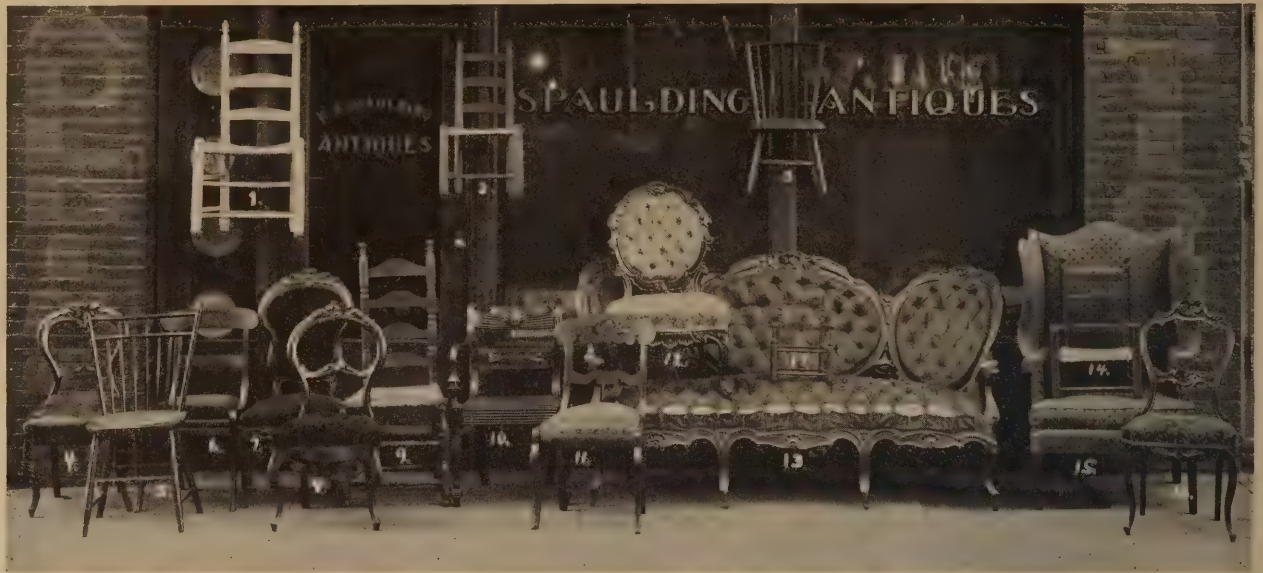
Books

List of reference books on antique furniture, glass, china, pewter, Sheffield plate and the like, sent on request.

WILLIAMS' BOOK STORE

Under the Old South Meeting House

2-4-6 MILK STREET, BOSTON, MASSACHUSETTS



I HAVE frequently been called the Empire King of New England and I am pleased with the title. It was bestowed because those who visit my shop and warehouse believe I have more Empire goods than any other dealer in New England.

After a strenuous month spent in filling large western and southern orders for Empire goods I am ready again to give all my attention to filling new orders. For the glorious month of May I shall have, as usual, mahogany fiddle-back, slip-seat chairs, footstools, ottomans, secretaries, pier tables, drop-leaf and sewing tables. I am rapidly catching up in my orders for the high and low post beds and the grape and rose carved armchairs. But for the present, in order to satisfy everyone, I can only sell six to each customer. I can, however, supply carload lots of sofas.

Just send in your list of wants. I will be glad to let you have photographs and prices. When ordering from photographs please return those of the pieces you wish so that there will be no mistake made in shipping to you. Otherwise photographs need not be returned.



1. These 3 slat-back chairs in maple, date 1750-1800, with new rush seats, all in perfect condition, but unfinished, \$7.50 each, singly or in sets of 6 or more.
2. Baby slat-backs, also with new rush seats, some finished in natural wood, others in original condition, \$10 each. Rockers and armchairs, same type, size and period, same price.
3. Have two of these \$10 each, must be sold as a pair.
4. Set of four walnut, perfect, original condition, \$40 for set.
5. I have several of these in sets of 4, some pairs and plenty of odd ones, \$10 each.
6. Set of 5 dark mahogany paneled backs, Duncan Phyfe period, \$100 for set, perfect condition, unfinished.
7. Pair rose carved walnut, \$30 the pair.
8. Set of 4 walnut, \$40 the set.
9. Odd, new seat, has been pieced out at bottom, \$25.
10. Solid mahogany, Sheraton, early pine, cane seat, original and in perfect condition, one of the finest made chairs I have ever seen, \$100.
11. Set of 5 mahogany slip seats, \$50 the set.
12. Rosewood, perfect condition, Louis XVI, \$100.
13. Walnut sofa, perfect in every detail except outside covering, original condition, \$175. This is a beautiful sofa and one not often on the market at any price. Note the shell carving.
14. Arm baby chair, \$10 as described in No. 2.
15. Genuine old wingchair, maple, was re-upholstered less than two years ago at an expense of \$50, price \$125.
16. Rosewood, have 2, \$30 for the pair.
17. Very small baby, or doll chair. Will put in new rush seat, \$10.
18. Mahogany card table, \$35.
19. Dark mahogany card table, perfect, \$75.
20. Exact model of the *Condor*, wooden sails, perfect, \$75.
21. Mahogany card table. Hancock base, perfect, \$50.
22. Several sets of 4 each, in walnut, several pairs and plenty of odd ones, \$10 each.
23. Mahogany card table, perfect, \$75.
24. Baby rocker, \$10.
25. Walnut grape carved side chairs, \$7 each, singly, in sets of 4, 6 or more.
26. This beautiful mahogany bureau has a wonderful branch veneer on drawers, finished in oil, \$100, escutcheons and ornaments are original, knobs are mahogany.
27. Wooden Hitchcock chairs, \$5 each in any quantity.
28. Very early pine bench-table finished in the natural pumpkin pine, perfect and absolutely original, \$75.
29. Exact model of the *Constitution*, sails are of metal, perfect condition, \$75. On these models I will guarantee packing so as to insure safe arrival to purchaser.

W. B. SPAULDING'S ANTIQUE SHOP
 17 WALNUT STREET Formerly at Georgetown—since 1897 HAVERHILL, MASSACHUSETTS

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

OLD ENGRAVED PORTRAITS, views, etc., American or English only. Send description, size, condition and name of engraver. Also a few pieces of very old solid silver, made in America prior to 1800. High prices for pepper shakers, mustard pots and other hollow pieces. Send the name or copy of the mark which should be upon every piece. Unusual pieces especially desired. Full description and lowest price to P. O. Box 580, Brookline, Massachusetts. I am not a dealer and will pay the price for rare specimens.

WINDSOR CHAIRS: rare comb-back and writing-arm chairs only. Must be original specimens. Private collector. OTTO RIES, 270 Washington Avenue, Newark, New Jersey.

BLUE STAFFORDSHIRE CUP PLATES with American subjects. Will pay highest prices for them. THE OLD CORNER HOUSE, EDWARD CROWNSHIELD, Stockbridge, Massachusetts.

CONTINENTAL SOLDIER'S OR OFFICER'S UNIFORM, must be a genuine old one, or any part thereof. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

OLD SILVER SPOONS and other old silver. Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

AMERICAN MARKED PEWTER PORRINGERS, bowls, beakers and mugs; also historical Liverpool pitchers. Private collector. Best prices paid. GEORGE WILHELM, 141 Central Avenue, Caldwell, New Jersey.

DARK BLUE PLATTERS of Sandusky, Columbus, Chillicothe, Detroit, Louisville, and Indianapolis; also any other offerings in dark blue historical china and paintings on glass. J. M. HENDERSON, 67 N. Washington Avenue, Columbus, Ohio.

COLORS CURRIER PRINTS, railroad, ships, sporting, historical, game birds; dolls, doll's furniture, toys, china, miniature furniture; blue and green edge china, dewdrop glass, colored flasks; antique items pertaining to Lafayette and so marked. It would be decidedly to your advantage to write to me before selling as I pay best prices. STEPHEN VAN RENSSLAER, Peterborough, New Hampshire.

EARLY AMERICAN FURNITURE; pewter; glass; samplers; needlework; portraits; prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, New York.

COLORS PRINTS; Currier, Kellogg, Sarony and Major; fishing, hunting, wild game, winter sports, clipper ships, railroads, frontier, rural winter scenes, Revolutionary War period, views of cities. Especially wanted: *Life of a Hunter*, *A Tight Fix*; *Trolling for Blue Fish*; *Beach Snipe Shooting*; *Deer Shooting on Shattagee*. Best prices. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

RARE SPECIMENS OF GLASS IN STIEGEL, three mold cup plates, bottles, Sandwich. Also Currier prints in clippers, hunting, shooting, fishing, locomotive, western, Indian. Give full descriptions, photographs, or rubs. No. 775.

ANTIQUE OR ORNATE WATCHES and clocks; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 1199 Eddy Street, Providence, Rhode Island.

INTERIOR DECORATOR WANTS antique furniture; paneling; china; glass; old prints; old wallpaper; glazed chintzes. No. 709.

COLLECTOR WISHES set of five Heart and Crown banister-back side chairs and one armchair to match. No. 726.

AMERICAN QUEEN ANNE FURNITURE. Only those who have authentic pieces in original condition need reply. MRS. RICHARD BABCOCK, Woodbury, L. I., New York.

PINK AND WHITE STAFFORDSHIRE CHINA for own private use: Soup plates and 10" plates. Tell price, condition and if deep or light pink. No. 695.

LARGE OFFICE DESK walnut mahogany or cherry with upright compartments with pigeon holes; four barroom or office chairs; mercurial barometer in walnut case for outside house. All of a period of about 1816. THOMAS W. DIXSON, 626 Gurney Building, Syracuse, New York.

FOR SALE

PINK STAFFORDSHIRE CHILD'S TEA SET, perfect, photographs, highest offer above twenty-five dollars; Betty lamp; two Godey volumes, 1839 and 1840. Best offer. No. 766.

BREAKFAST SET, twenty pieces, green edge, Leeds china; Queen Anne mirror; Walter Scott's Diana petit point for fire screen. No. 765.

DEALERS AND COLLECTORS: Our large collection of early American antiques is for sale as our building is sold. All pieces bought from original owners. THE ANTIQUE SHOP, 424 North Washington Avenue, Scranton, Pennsylvania.

GENUINELY OLD LAMPS to electrify, each \$3.50; old sperm lamps, several pairs at \$20. Prints; good glassware; lustre; pewter; furniture; sconces; rugs. For sale to dealers and collectors. DeVERE A. CARD, 4 Montgomery Street, Hamilton, New York.

TWO CURLY MAPLE DROP-LEAF TABLES, one six-legged; two sets maple dining chairs; two large cherry tables, six legs; two high post beds, one curly maple and one cherry. Private owner. No. 764.

SMALL WALNUT SLANT-TOP DESK, ogee feet, maple interior, \$230; decorated Pennsylvania settees, \$25 up; five-slat, ladder rocking chair, turned front stretcher, \$40; etc. NORAH CHURCHMAN, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

ANTIQUE SHOP AND STOCK for sale, 79 Main Street, Peterborough, New Hampshire. Address HELEN B. CUTLER.

A B C PLATES; melodeon, double keyboard; unusual pewter; corner washstand; cup plates, Henry Clay; Staffordshire. SAMUEL BINFORD, 312 South Avenue, Glencoe, Illinois.

GENUINE 17TH CENTURY HAND-CARVED OAK WELSH CHEST, dimensions: depth 21", height 65", width 58". No. 763.

SIX EMPIRE CHAIRS, curly maple, original rush; six richly stenciled plank chairs; blue and white coverlet, perfect; sampler signed 1813. Best offer. MRS. J. M. SMITH, Pennsylvania and Highland Avenue, North Wales, Pennsylvania.

BLOWN GLASS PITCHER, green-blue, \$20; Sandwich two-handled goblet, \$10; Staffordshire Gordon Highlander group, perfect, \$15; satin-glass fruit bowl, turquoise, white, \$15; milk-glass strawberry dish, lattice edge, \$20. MRS. HOSKINS, Route F., Box 237, San Antonio, Texas.

BRACE-BACK WINDSOR ARMCHAIR; curly maple Hitchcock bench; banister-back armchair; set of six curly maple cane-seat chairs; pair of fluid lamps. P. O. B. 744, Woodmont, Connecticut.

GILT COLONIAL MIRROR, \$15; patchwork and old chintz quilt, \$10; hutch table, sleigh feet; ship model, \$25; curly maple candlestand and mirror. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. 12 miles south of Philadelphia. Telephone Media 728J.

SIX OLD ENGLISH ANTIQUE TEA CADDIES, casket shape, contemporary Sheraton and Chipendale, \$15 up to \$30 each; one old English knife tray, mahogany, \$10; one old English steel candle snuffer, \$10. JOHN BARROW, P. O. Box 16, Stratford, Connecticut.

PERFECT ASTRAL OIL LAMP, drop crystal prisms, acanthus leaf bronze base, beautiful old etched glass globe, 15 inches high, \$60; bronze bust of Franklin after Houdon, \$65; Empire desk, ormolu bronze embellishments, drop front crotch mahogany, signed piece, \$200; one pair miniatures of Mr. and Mrs. Van Brugh Livingston, signed, \$90 framed; silhouette by Master Hubbard, \$40. Send check to cover, will return if article is unsatisfactory. M. R. NUGENT, Central Park, Long Island, New York.

WONDERFUL GRANDFATHER CLOCK, wooden works, painted face, good running order, an heirloom, \$75. Crated free. McCARTY's, 849 Sheridan Avenue, Pittsburg, Pennsylvania.

WOODEN CLOCK, wooden works; hour glass 300 years old; railroad bottle; whale oil lamp; 67 blue dishes. ELLA M. BLISS, R. 2, Box D 1, Greeley, Colorado.

SPANISH BRIDAL HOOKED RUG, dated 1853; also one hundred hand hooked rugs under \$15. ELIZABETH MORSE, Bon Air Park, New Rochelle, New York.

ANTIQUE SCREW SUPPORTS with red, white, blue, and green crystal star centers. Larger than silver dollar. Make beautiful holdbacks. \$6 per dozen. WM. VAN RENSSLAER ABDILL, Titusville, New Jersey.

OLD INDIAN BUCKSKIN BEADED SADDLE; medicine man's charm string; Pomo feathered baskets; Apache war bonnet; melodeon pictured in March ANTIQUES. O. S. PERKINS, 1178 Fillmore, Topeka, Kansas.

OLD HANGINGS and old Venetian glass candle chandelier, etc., from James Russell Lowell House, Cambridge, Massachusetts. MRS. FRANCIS LOWELL BURNETT, Manchester, Massachusetts. Telephone 152W.

TWO GENUINE SHERATON CHAIRS, \$450.
Photograph on application. No. 762.

REVOLUTIONARY FLAG, three by four feet, thirteen stars. Carried in Revolutionary War, also War of 1812. Highest bidder. MRS. H. E. STRAHOM, Santa Rita, New Mexico.

ANTIQUE HOMESTEAD FOR SALE. Eleven rooms, huge fireplaces, built-in cranes, Dutch ovens, flagstone kitchen floor. Private lake, bass fishing, 214 acres, farmer's cottage, good buildings used for dairy farming. Beautiful location, concrete road to New York. MRS. EMMA GARDNER, Westtown, New York.

COLLECTORS AND DEALERS: Advise what particular lines you specialize in so that I can mail you advantageous offers direct, to our mutual advantage. Send for early summer list. W. P. McNARY, Bannock, Ohio.

GENUINE QUEEN ANNE BUREAU, \$350; Sheraton bow-front bureau, four fluted columns, \$175; pair whale oil lamps, \$25; C. & I. *Hudson River Scene, Crow's Nest*, \$12; copper and silver lustre pitchers; set of 6 curly maple chairs, cane seats, \$35; set of 7 Hitchcock chairs, one arm-chair to match, rush seats; Duncan Phyfe grandfather clock. R. W. TIFFANY, Cambridge, New York.

SIX RARE MAID OF THE MIST CUP PLATES, perfect, best offer; eight Catlin's Indian Hunting Buffalo lithographs, by Day and Haghe, lot for \$200; 94 piece dinner set, Wedgwood and Company, ivory Louise pattern, 1883, \$100; old music box, \$20; Godey and Peterson prints, 75c; old coin collection; 75 Currier prints; 100 old flasks; pewter; lustre; china; glass; hooked rugs; samplers; brass; some furniture. Yes, we buy antiques. FISCHER'S CURIOSITY SHOPPE, 429 Court Street, Williamsport, Pennsylvania.

INLAID AND ENGRAVED MARQUETRY CABINET, about six feet high. Interior representing *Temple of Diana* in carved ivory, inlaid mother-of-pearl and ebony. Ivory figures of the Seasons, gods and goddesses, Diana the largest. Thirteenth or fourteenth century carving; brought to the Tuileries by Napoleon I; unique; very beautiful. Write Box No. 1273, Dorland Agency Ltd., 14 Regent Street, London, England.

PAUL REVERE LANTERN, extra candleholder top of handle, \$12; straw hand basket, 1860, used by the ladies for carrying embroidery, etc., \$5; book, 9 x 7, American Landscape, 1855, 16 engravings on steel, perfect condition, cover in black with roses in corners and scene, lake, house, boat in center, painted in colors, inlaid with mother-of-pearl, \$10. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

PERFECT SET OF 8 OLD BRASSES; Sandwich glass bureau knobs; quilted flip; blown perfume bottle; maple and pine furniture; small pine trunk, dated; very old leather trunk, brass nailheads, \$3.00. H. ANNIS SLAFTER, Belmont, New York.

BLANKET CHESTS; pewter; dining tables; lamps, dressers; curly maple pieces; large and small walnut cupboards; historical corner cupboard; *Great Fire at Boston* by Haskell & Allen. CRAWFORD STUDIOS, Richmond, Indiana.

BENJAMIN FRANKLIN A B C PROVERB PLATES; my collection of rare flasks. Best offer. Sandwich and Stiegel glass. MRS. M. JOSLIN, 50 Gordon Avenue, Dayton, Ohio.

PAISLEY SHAWL, red center; coverlet, red and white; quilt reproduction applique; ottoman; needlepoint cover; cherry secretary; various chests; ladder-back rockers; Currier & Ives prints; hooked rugs; old glass; dishes; clocks; framed sampler. MAUD V. WEAVER, Cedar Springs, Michigan.

17TH CENTURY STRETCHER TABLE, pine, \$65; Victorian footstool, rosewood, \$12; Chippendale chair, birch, \$40; six lacy Sandwich sauce dishes, Masonic pattern, \$20; pewter; glass; lamps. Write for list. W. McKAY PATTERSON AND RALPH G. JONES, 1809 East Avenue, Rochester, New York.

ONE COLORED CLIPPER SHIP PRINT by Currier & Ives, dated 1856: *The Ocean Express, Leaving the Pilot*, perfect, large folio, full margin. Best offer. ELIZABETH HOLMES WYATT, 208 Candee Avenue, Syracuse, New York.

BUREAU WITH MIRROR; melodeon; stands; dishes; pewter; prints; etc. Complete line. YE ANTIQUE SHOP, 418 E. Mansfield Street, Bucyrus, Ohio.

MAPLE SET: corner cupboard, six cane-seat fiddle-back chairs and six-leg table; six mahogany fiddle-back chairs; Paul Revere lanterns; Terry and other wooden works clocks; coverlets; wooden porch rockers and straight chairs; mahogany sideboard; chests of drawers. FRANCES CLARK, 1318 Main Street, Richmond, Indiana. National Old Trails Road.

THE OLD HOUSE WITH THE BLUE BLINDS. Specials: Old framed needlework for top of pole screen; Daniel Burnap tall clock; eight legged curly maple settee; historic chintz; set of twelve perfect all wood Hitchcock chairs; blown three mold and rare Sandwich glass. MR. AND MRS. GEORGE PARKER BOLLES, JR., Antiquarians, 25 George Street, Bellows Falls, Vermont.

EXQUISITE OLD WEDGWOOD PLAQUE, framed, recorded. Yoxall collection. \$75. MRS. HOSKINS, Route F., Box 237, San Antonio, Texas.

RARE PAIR STAFFORDSHIRE DOGS, perfect, \$42; beautifully marked walnut Winthrop desk, \$185; Cathedral door, pine corner cupboard, 8.3 x 4.6 x 2.2, original condition, \$100; Turk's-head beanpots, \$4 to \$7; walnut bureau, French feet, \$85; brass ship's lanterns; pine ship's chest. THE LOFT, 314 South Camac Street, Philadelphia, Pennsylvania.

BEAUTIFUL NAVAJO INDIAN RUGS; Indian basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. J. G. WORTH, 9 East 59th Street, New York City.

LARGE DRESDEN CLOCK, dated 1755, \$35; amber fruit dish, on pedestal, with grapes and leaves in relief, unusual color, \$18. Photographs. JANET L. COSTELLO, 2517 Bryant Avenue, South, Minneapolis, Minnesota.

LOWBOY, FAN CARVING, \$225; curly maple rope-leg table, \$90; pair ten inch Staffordshire dogs, \$25; Dresden compote, \$10. MRS. D. B. HICKOCK, 59 West 2nd Street, Oswego, New York.

WALNUT PEMBROKE TABLE, mahogany and satinwood inlay; cherry and curly maple chest of drawers, exceptional curl; historic flasks; old bottles; quilts; prints; special pieces procured for customers. Inquiries invited. CLINTON AND JANE MACDOUGALL, 104 Sheppard Street, Penn Yan, New York.

DUPLICATE COLORED PRINTS and scarce bottles for sale by collector who will sell reasonably or will exchange for others which he can use for his collection. No. 683.

HANDMADE FISH NET CANOPIES for four-post beds, rare and artistic early period designs, replicas of sixteenth and seventeenth century canopies. MRS. LOUISE D. BROOKS, 18 Church Street, Wakefield, Massachusetts.

ANTIQUE HOSPITAL, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

HISTORICAL BOTTLES; cup plates; Stiegel three mold old glass; Currier prints; paperweights. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Pennsylvania.

THE OLD SHOPPE. Clocks; bottles; glass and china; furniture; coverlets; pictures and prints. Inquiries solicited. J. E. HOWE, Richwood, Union County, Ohio.

WHEN IN LONDON FIND HIDDEN TREASURE, a quaint little shop full of beautiful old things priced exceedingly low. HIDDEN TREASURE 14 Mason's Yard, Duke Street, Piccadilly.

GENUINE ANTIQUES: Rush-seat, ladder-back and spindle-back chairs; grandfather clocks; oak dressers; dining tables; highboys and lowboys; sets of mahogany chairs; samplers; old glass pictures; silhouettes; Staffordshire figures; pitchers; mirrors; ship models; oil paintings; water-color drawings; sporting prints; etc. Home and Export. Lowest trade prices. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

RUSH CHAIRS; rockers; bureaus; clocks; china; cabinet tables; Sheffield plate; glassware. POHLMAN'S ANTIQUE SHOP, 767 Michigan Avenue, Buffalo, New York.

SNOW ANTIQUE SHOP, St. Clairsville, Ohio, ten miles west of Wheeling, West Virginia, on "Old National Trails" invites correspondence and inspection.

SHELF CLOCK made by Jerome & Darrow, Connecticut, works in perfect order, in original condition; also beautiful sideboard of mahogany and satinwood, Colonial times, style of the Greek revival, romantic history. To be sold to the highest bidder. Proceeds for charity. MARY McCONVILLE, Brockport, Monroe County, New York.

SHERATON CORNER WASHSTAND, mahogany, \$50; set of six curly maple chairs, fiddle-back, cane seat, \$75; large tip and turn table, \$55; Stiegel case bottle, etched, \$20; blue and white coverlet, with birds of Paradise, dated 1825. THE IRON GATE, Fort Edward, New York.

ANTIQUE DEALERS. In our large stock of early American furniture we have: Twenty corner cupboards, walnut, pine, cherry; three scalloped edge Welsh pewter dressers; eight old pine wall Dutch cupboards; forty walnut chests of drawers, different designs; sixty dower chests, walnut, pine, tulip wood; eighty beds, low posters and spool, pine, maple, cherry, walnut; thirty drop-leaf tables; sixty small stand tables; one swell-front Sheraton sideboard, one serpentine Hepplewhite sideboard; yard benches; early American kitchen utensils; large quantity of old glass; lustre and china; crockery; Currier & Ives pictures; lamps; seventy-five mantel, grandfather and wag-on-the-wall clocks; hair trunks; Civil War relics; Paul Revere lanterns; bottles; hand-woven coverlets; linen spreads; guns; swords; hand-carved mantels. Special prices to dealers in quantity. OLD MILL STONE ANTIQUE SHOP, Harrisonburg, Virginia.

OLD LAMPS: Have a splendid collection of all types. Desire to dispose of this collection. No. 773.

HEIRLOOMS FOR SALE; Chippendale chairs; tables; dressing table seat; three fine small rugs; tall silver service; pearls; onyx cameos. No. 632.

VENETIAN INLAID DINING SET; carved blanket chests; pine Sheraton bureau; etc. Priced right. Antique repairing. G. MILITELLO, Forestville Avenue, Plainville, Connecticut.

TWO CURLY MAPLE BEDS with high posts; flasks; lamps; Currier & Ives prints; Windsor chairs; mirrors; lustre ware; Sandwich glass. Write me your wants. EMPIRE ANTIQUE STORE, 1663 Lincoln Avenue, Utica, New York.

OF INTEREST TO COLLECTORS AND DEALERS: Do you want to sell to antique dealers? During the last few years I have called on hundreds of antique dealers throughout Massachusetts, Rhode Island, Connecticut and part of Long Island. I should be glad to place my services and my automobile at the disposal of anyone interested in selling to the antique trade. List of over 900 antique dealers, \$5 per copy. JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Massachusetts.

ELI TERRY CLOCK; finely inlaid shaving mirror; pine grandfather clock; Dutch foot drop-leaf table; etc. EDMOND J. CHOINIERE, 37 George Street, Bristol, Connecticut.

SPOOL BEDS, \$12 each; stenciled rush chairs, \$10; stenciled clock; mahogany carved rope-post picture mirror, \$30; six-leg cherry table, light color resembles maple; four-leg table, \$20. Tables, clock and mirror refinished. Crated. Low post bed, nice, \$25. ROY VAIL, Warwick, New York.

RARE SPODE DINNER SERVICE (c. 1800), floral pattern, proof condition, consists of: 12 soup, 12 dinner, 12 dessert plates; 4 vegetable platters; 1 gravy boat; 2 octagonal cake plates; 12 after-dinner coffee cups and saucers; 1 bon-bon dish; 1 centerpiece 15" x 10 1/2". Also maple bureau in perfect condition, 200 years old. Best offers. Mrs. E. T. ROBINSON, Forest Street, Franklin, Massachusetts.

BEAUTIFUL HOME, Ithaca, New York, macadam. View, lake and Cornell. 12 rooms, oak, center hall division, two baths, fireplaces. Porch 48 x 11. Suitable for tea room and antique display. Rare bargain. Terms. No. 770.

PAIR OF GLASS THOUSAND-EYE COVERED COMPOTES, beautiful; pair of pineapple compotes; six pair of glass curtain pulls; Tyler pine tree spread. No. 771.

CIGAR INDIAN, female, perfect condition and newly painted, height five feet. For particulars write to CLARENCE H. HASKINS, Montpelier, Vermont.

CHIPPENDALE MIRRORS; drop-leaf sewing tables, pine and mahogany; old chintz quilt; children's chairs, chests, cradles; sampler; bookshelves; blue and white coverlet; glass. EDITH G. MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

NICE COLLECTION OF LITTLE CHAIRS for children; also doll's four-poster bed, cradle and chest of drawers, all old. No. 772.

FOUR CANE SEATED CHAIRS, stenciled backs, original condition; large mahogany rocker, rose carving; several glass sugar bowls and spoon holders to match; some lion glass; miniature china vases. PAULINE SMITH BEARDSLEY, Sandy Hook, Connecticut.

HOOKEED RUGS; several very nice old applique quilts; pewter; glass; furniture; etc. J. C. RUDISILL, R. D. 1, Gettysburg, Pennsylvania. Five miles south of Gettysburg on State Highway to Baltimore.

PAIR SANDWICH GLASS PRISM LAMPS, shades match; pair portraits painted on wood, 1742; general line. Mrs. CLARENCE WIXSON, R. D. 1, Vestal, New York.

WHEN TOURING THE FINGER LAKES REGION don't fail to call at 127 College Avenue, Ithaca. General line. 100 Currier & Ives prints. RUTH C. LIPPETT, 127 College Avenue, Ithaca, New York.

NORTHERN NEW YORK'S GREATEST ANTIQUE SHOP submits new lists of lamps; pewter; glass; Staffordshire china; coverlets; Currier prints and furniture. Rare old sideboards; beds; tables; Empire sofa, with claw feet and Horn of Plenty carving; unusual curly maple day bed. Mrs. E. P. ELITHARP, Watertown, New York.

OLD FRENCH BOTTLE, three in one; Spode plate; English flat silver; Waterford decanter; Russian samovars; old altar cloth. Mrs. C. B. DEMING, 5301 Danneel Street, New Orleans, Louisiana.

COMPLETE JENNY LIND GIRANDOLE SET Gar. original; curly maple corner cupboard, perfect, small glass in doors; mahogany tip table, 3' top, inlaid center; mahogany turn-top table; set of English fox chase prints; Lafayette boat salt; Sandwich cup plates and rare flasks. CHARLES JACOBY, R. F. D. 3, Wooster, Ohio.

DAY BED, large, mahogany, excellent condition. This is a choice piece. Write 370 East Water Street, Milwaukee, Wisconsin.

CHIPPENDALE CHAIR with original patina; carved pillar-and-top shelf clock; pair 16 1/2" marked pewter plates; mushroom chair. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

ANTIQUE FURNITURE; china; glass; pewter; ship models; old prints; old books; Indian curios; old weapons. Bought, sold, exchanged. FRED M. SMITH, 3968 Drexel Boulevard, Chicago, Illinois.

GEORGE AND MARTHA WASHINGTON 22" PORTRAITS, painted on glass, narrow gold frames, \$100; wax portrait of American Statesman, \$75; silhouette of Washington on glass, \$20; silhouette of George and Martha in one frame, \$22.50. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Pennsylvania.

VICTORIA CUP PLATE in practically perfect condition. Will receive offers or, for further particulars, write HAROLD P. WHITE, 74 Western Avenue, Brattleboro, Vermont.

IN EASTERN CONNECTICUT, COLONIAL HOUSE in perfect condition. Eight rooms and bath, electric lights; three acres of land, fruit trees, flower gardens; on State Road. Suitable for tea room or motor inn. Some antique furniture available. No. 777.

WOODEN DOLL; eight opalescent curtain knobs; pair of black and white dogs; large brown elephant; Empire card table; six thumb print goblets; spark lamps; flip glasses; finger bowls. MARTHA KINGSBURY COLBY, YELLOW CAT SHOPPE, 4 Church Street, On The Common, Bradford, Massachusetts.

HOOKEED RUG; runner 22' long, attractive colorings; coverlets; carved leg drop-leaf table; general line. Prices reasonable. Send for list. MARTHA JANE'S, Marcellus, New York.

OLD & RARE BOOKS

Prints, maps, autographs, pictures, stamps and the like

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore, henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, ten cents per word; minimum charge of \$2.00. Advertisements must be paid for when submitted.

WANTED

OLD UNITED STATES POSTAGE STAMPS used before 1870, preferably on original envelopes; also Confederate envelopes used in 1861, with or without stamps. WM. VANRENNSELAER ABDILL, Titusville, New Jersey.

ANTIQUES MAGAZINE, January and April, 1922; also September, 1923. Mrs. ADA O. VIALI, Painesville, Ohio.

PIONEER LIFE or *Thirty Years a Hunter*, published for the author 1854. No. 769.

ANTIQUES MAGAZINE, January and April 1922; September, 1923; January, 1924. Index to Volume I, also Volume III. State condition and price. IRVING S. OLDS, 141 East 72d Street, New York City.

COLORED PRINTS of American subjects: Views of cities, ships, railroads, historical subjects, hunting and fishing. Prompt replies. FRANCES EGGLESTON, 42 West Fifth Street, Oswego, New York.

PRINTS; *Perry's Expedition to Japan*, a set of large prints, not in book form, by E. Brown, Jr., Fulton Street, New York. Would like any or full set. Send price and description. No. 541.

AUTOGRAPH LETTERS of distinguished men, collections bought for cash; also books and pamphlets on early western travel, exploration and history, Indian captivities; state and town histories and genealogical books; early American engraved portraits and historical prints before 1830; libraries purchased. Good prices paid for material of value. GOODSPEED'S BOOK SHOP Boston, Massachusetts.

STAMPS, highest prices paid for United States, Confederate and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

BOUND VOLUMES OR FILES of American newspapers printed in the smaller cities or towns of the United States before 1850. GOODSPEED'S BOOK SHOP, Boston, Massachusetts.

STAMP COLLECTOR DESIRES old postage stamps, large or small lots. Those on original envelopes preferred; also any publications relating to stamps. Send for list. GUY A. JACKSON, 105 Pemberton Building, Boston, Massachusetts.

CURRIER & IVES PRINTS. Rural, Farm, Winter, Western, Frontier, Scenes. Views in Cities. Wild Animals, Birds, Ships, Railroads, Whaling, Fishing, Shooting, Skating, Camping. Prices, descriptions. No. 774.

FOR SALE

RARE CURRIER PRINT, one copy sold at Anderson Galleries for \$195. *The Rubber, Put to His Trumps*, good condition, all colors clear, about 19 3/4" x 15 1/4". Make best offer. R. M. DUNCAN, 56 Pine Street, New York City.

COLORED PRINT, *The National Lancers with the Reviewing Officers on Boston Common*. A. L. CURTIS, Harrington Park, New Jersey.

PAIR OF HUBARD SILHOUETTES, members of Striker family in original old frames, \$50; also full length Andrew Jackson in maple frame, \$35, very rare. No. 768.

AMERICAN PRINTS: Exceptional values in early American prints, mostly prior to 1845; sporting, military, marine, naval, floral, fashions, caricature, etc. Monthly lists. THE CONESTOGA SHOP, P. O. Box 90, Lancaster, Pennsylvania.

RARE OLD BIBLE. A Christoffel Troschner first edition, dated M. D. XXXVI. Best offer. No. 767.

RARE BOOKS AND AUTOGRAPHS, lists of either on request. ADELINE ROBERTS, 51 West 49th Street, New York.

ORIGINAL AUTOGRAPH LETTERS of celebrities of all nations bought and sold; send for price lists. WALTER R. BENJAMIN, 154 West 88th Street, New York City. Publisher *The Collector*, \$1.00; established 1887.

A D. TENIERS ETCHING and several others for sale. R. M. ROST, 313 McClellan Street, Schenectady, New York.

HOUSEHOLD FURNITURE AND INTERIOR DECORATIONS, by Thomas Hope, London, 1807. Sixty full page illustrations on pages 12" x 19". Price \$45. No. 776.

OLD MAPS of all countries, for wall decoration, historical collection; also small maps for lamp shades. GOODSPEED'S BOOK SHOP, Boston, Massachusetts.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

HOLLYWOOD:

- *ROBERT ACKERSCHOTT, 1735 Hudson Avenue.
- J. PARKER MERVILLE, 1859 Hillhurst Avenue.

CONNECTICUT

GREENWICH:

- *FRED DENSON & SON, 77 East Putnam Avenue.
- *THE GREENWICH ANTIQUE SHOPPE, 256 W. Putnam Avenue.

GUILFORD: THE WAYSIDE INN, Antiques, Boston Post Road.

NEW HAVEN:

- *MARIE G. ARMSTRONG, Park and Chapel Street.
- MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. General line.

- *THE SUNRISE SHOP, 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

*NORWICH: THE ANTIQUE EXCHANGE, Myra F. Ward, 210 Disco Bldg.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

*SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road.

WATERBURY: DAVID SACKS, 710 East Main Street. Early Americana.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

*WILTON: JUSTINE E. MILLIKAN.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

DECATUR: RAINEY FARM ANTIQUES, Mrs. JOHN C. RAINEY, Bloomington Rd. General line.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway. General line.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

ROCKLAND:

- *COBB & DAVIES.

- *DAVID RUBENSTEIN, 63 Park Street.

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A PARTIAL LIST

Number

SMALL ARTICLES

- 16 Tripod stand, Pennsylvania, 25 high, 14 top
17 Tripod stand, New England
18 Walnut stand, fluted, 25½ high, 12 top
21 Screw candlestand, dish top
22 Cross base candlestand, 25½ high, 14 diam.

STOOLS

- 101 Round New England stool, 8 high, 12 diam.
102 Oval Windsor stool, stretchers
127 Ogee New England stool, stretchers, 9½ high
145 Round Windsor stool, 18 high, 15 diam.
157 Ogee Pennsylvania stool, with stretchers, top 11 x 15½
161 Joint stool, splayed, 18 high, top 14 x 20
162 Long form, four legs, 72 x 14, 18 high
163 Long form, six legs, 100 x 14, 18 high
164 Three leg Brewster stool, rush, 18 high, sides 18½
165 Low joint stool, 15 high
166 Turned rush-seat stool, 15 high
290 Bench, rush, matching 390, 6 legs, 18 x 46

SIDE CHAIRS

- 301 Bow-back, braced, Windsor side chair, 38½ high
305 Bent rung bamboo side chair, 40 high
326 Fan-back braced Windsor, 41 high
333 Bow-back side Windsor, with comb, 43½ high
355 High desk fan-back Windsor, seat 22 high
390 New England side, back, rush, 23 wide, 49¾ high
391 Pennsylvania six slat-back, side, 53 high
393 Pilgrim slat-back lady's chair, 43 high, 22 wide
394 Carved leather side chair

ARMCHAIRS

- 401 New England armchair, one-piece back, 39 high
402 New England armchair, one-piece back, with comb, 46 high
411 Great Brewster chair, 46¼ high
412 Great Penna. comb-back Windsor, 28½ wide, 49¼ high
413 Pennsylvania low back Windsor arm
415 Flare comb-back Windsor, 27½ wide, 45 high
419 Double comb-back Windsor, seat 22½ x 17, 49 high
420 Bow-back knuckle arm, 27½ wide, 41 high
421 Bow-back, imposed comb, 48¾ high
422 Tenoned arm fan-back Windsor, 47 high
440 Pennsylvania writing-arm Windsor
451 Writing-arm Windsor, taper turning
464 Carver armchair, rush, 24 wide, 47 high
490 New England five back arm, rush, 49¾ high, 26 wide
491 Pennsylvania six back arm, 27 wide, 53 high
493 Pilgrim slat-back armchair, rush, 24¾ wide, 47 high
494 Carved leather armchair

SETTEES

- 533 Low back Pennsylvania ten-leg settee, 89 long
562 Comb-back Pennsylvania love seat, 47 long
563 Low back Pennsylvania double seat, 47 long
565 Comb-back, double seat, New England 6 leg, 47 long
590 Double, six-leg, rush seat, five back, 43½ long, 48½ high
594 Comb-back Windsor seat, ten-leg, 89 long, 44 high

Number

TABLES

- 601 Heavy bracketed refectory table, 30 x 90
602 Heavy bracketed refectory table, carved rail, 30 x 90
603 Drop-leaf splay leg, heavy turned table, 44 x 52
605 Three-leg Windsor, tray top, stand, 18 x 28
607 Oak refectory six-leg table, 120 x 30
610 Trestle board table, oak top, 72 x 36
611 Trestle board table, pine top, 108 x 30
613 Ball turned tavern table, 27 x 35, 27½ high
614 Trestle tavern table, 24 x 30, 27 high
616 Single gate folding table, 25 x 35, 27¾ high
618 Knole oak top trestle table, 36 x 120
619 Turned crane bracket table, 36½ x 40¾, 28 high
623 Small butterfly table, square stretchers, 24¾ high
624 Butterfly table, 30 x 38, 13¾ x 30 with leaves down
625 Butterfly trestle base table, top 29½ x 26
653 All turned splayed stand, 25 high, 21 diam.
655 High stretcher scrolled tavern, 26½ high, top 30½ x 25
660 Maple tavern table, pine top, 24 x 36 top

DESKS

- 700 Small turned frame desk
701 Large turned stretcher desk, 41 long, 38½ high
702 Heavy turned frame desk, small
703 Small desk on standard, 25 x 19 x 30
704 Small desk box, oak, butterfly hinges, 25 x 19 x 9¾

LOOKING GLASSES

- 750 Elizabethan carved, 36½ x 22
751 Heavy walnut veneer, scroll topped, 36½ x 22
752 Small, heavy framed, walnut

BEDS

- 812 Carved and turned bed, low, single
815 Tent bed, fluted posts
818 Urn turned maple high post bed
821 Curly maple urn turned bed
822 Richly carved mahogany bed, all posts carved
823 Mahogany bed, fluted, with urns
825 Day bed, Pennsylvania style, rush, 70 long, 23 wide
826 Field bed, four elaborately carved posts

CABINET FURNITURE

- 900 Carved oak Bible box, $9\frac{1}{4} \times 25 \times 17$
903 Carved spoon rack, 24 long
905 Pipe box, scalloped back, 26 long
909 Paneled oak chest, $46\frac{1}{2}$ long, $24\frac{1}{2}$ high
910 Sudbury court cupboard, $54 \times 55 \times 22\frac{1}{2}$
911 Sunflower court cupboard, $48 \times 57\frac{1}{2} \times 21$
920 Carved chest-on-frame, 34 high, $28\frac{3}{4}$ wide, $19\frac{1}{2}$ deep
921 Spray decorated chest-on-frame
922 Arched panel dresser, $75 \times 43 \times 18$ (Welch)
923 Small scrolled open dresser, pine, 73×37 wide
925 Carved shell top, corner cupboard, glass door
931 Connecticut sunflower chest, 42 high, $48\frac{1}{2}$ long, $20\frac{1}{4}$ deep
933 Norman toothed carved chest, $33\frac{1}{2} \times 39\frac{3}{4}$
934 Large ball foot chest, one drawer
936 Oak chest of drawers
939 Ornamental suspended cupboard, glass doors
942 Yankee dresser, scrolled sides and top, 75 high, 43 wide



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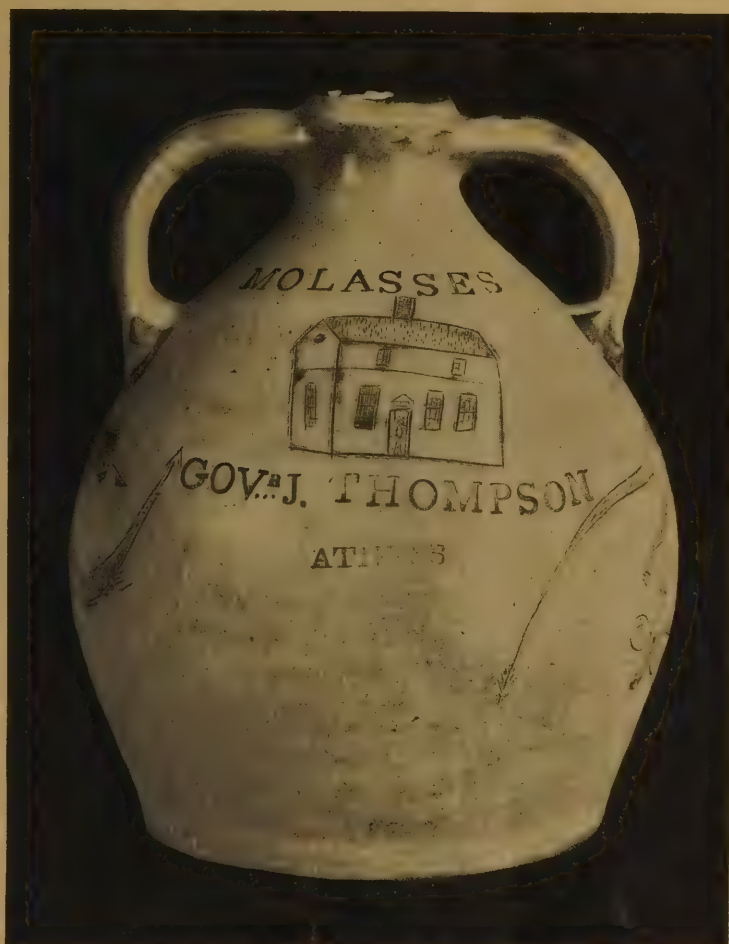
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IN order to reduce my stock on chairs this month I shall offer to the dealer several sets of pigeon-hole Windsors at \$10 each; arrow-backs at \$7; a few arm, same type, at \$15; donkey-eared ones at \$5; all wooden Hitchcocks, \$5; plenty of grape carved walnut ones at \$7. One extra one is sent with every dozen ordered of the last. I have about 50 arm rose and grape carved at \$20, \$25, \$30 and \$35; some extra fine rockers both in mahogany and walnut, also rose and grape carved at \$20-\$25, none higher; sofas, \$25 to \$35. In these I have some choice pieces, a few full sets of sofa, armchair, rocker and four side chairs from \$100 to \$125 per set. I have plenty of the three-slat-back, all with new rush seats at \$7.50 singly or in sets of six or more; four-slat-backs, \$18 singly and in pairs, no full sets of these; cane-seat fiddle-backs at \$5 each, all with new cane seats; mahogany fiddle-backs with slip seats at \$10 — plenty of odd ones and pairs but no full sets of six of these; spool beds, all full size, of maple, at \$12.50 per bed; one extra bed sent with every six ordered, without charge; the re-turned maple four-posters in exact pairs, cut to any width desired and finished in oil, the low ones ball or acorn top at \$35 per bed and the tall reeded ones at \$50 per bed — not over ten beds of each for this month. I have some 50 or more Empire mahogany ogee mirror frames (without glasses, frames finished in oil), sizes from 18 x 24 to 30 x 48, from \$6 to \$20; some center-base mahogany card tables at \$25; lyre and harp base at \$35 — in fact, most anything you may wish in the Empire line.

Let me have a list of what you wish in Currier & Ives prints as I have some 400 or more to put on the market this month. Should you be looking for early pine pieces I have them in slope-top desks, secretaries, bridal and sea chests, stretcher and tavern tables. I not only have the pieces mentioned but a full stock of general line such as andirons, candlesticks, fireplace goods, pewter, brass, glass and crockery, hooked and braided rugs, warming pans, flax wheels, in fact, most anything you wish to call for.

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If the Book Department of ANTIQUES were maintained solely for the purpose of disposing of books as rapidly as possible, it could claim no legitimate right to exist.

It was established primarily to aid subscribers to discover, among the multitude of publications, the one particular work which might best serve their purpose.

Whether your problem be that of starting a collector's library or of finding a special book on any subject in the field of antiques, write to the Book Department. It will advise you honestly, and will serve you helpfully.

A New Book About Pottery

ANTIQUES is pleased to announce that in conjunction with Houghton Mifflin Company it will publish about June 1, *The Potters and Potteries of Bennington*, by John Spargo. This is a scholarly work, pro-

fusely illustrated with half tones and color plates, beautifully printed in a limited, numbered edition of 750 copies. Advance subscriptions are now being received. They will be accepted in the order received until the edition is exhausted. This book will soon be selling at a premium. Price \$20.

Bound Volumes of ANTIQUES

FOR general reference there are few books as valuable as the bound volumes of ANTIQUES. During each year, important original material appears on furniture, glass, china and the like. The moral is: Send your copies of ANTIQUES for binding. They will be bound six to the volume—January to June, July to December—in blue buckram, index will be included. The cost is only \$2.50 for each volume.

Suggestions for the Collector's Library

ANTIQUES has been asked frequently what it considers to be a well rounded selection of reference books for the average collector of antiques in America.

It is difficult to answer such a question with finality. But of books in print AN-

TIQUES itself finds those listed below useful. They may be ordered en block or separately at the prices indicated. Such a library, it is believed, will prove a valuable beginning outfit.

China and Pottery

- Handbook of Marks on Pottery and Porcelain \$4.00
- W. Burton and R. L. Hobson
- The Old China Book 4.50
- N. Hudson Moore

Furniture

- Furniture of the Olden Time 5.00
- Francis C. Morse
- Furniture of the Pilgrim Century 15.00
- Wallace Nutting
- Practical Book of Period Furniture 8.50
- H. D. Eberlein and A. McClure

General Collecting

- The Lure of the Antique 4.00
- Walter A. Dyer
- The Practical Book of Early American Arts and Crafts 8.50
- H. D. Eberlein and A. McClure

Glass

- Old Glass: European and American 10.00
- N. Hudson Moore

Pewter

- American Pewter 25.00
- J. B. Kerfoot

Silver

- Historic Silver of the Colonies and its Makers 4.00
- Francis H. Bigelow

Background Books

- The Homes of Our Ancestors \$15.00 and 25.00
- R. T. H. Halsey and Elizabeth Tower



THE STEPPING STONE

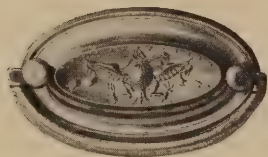
Known from coast to coast for its hospitality to lovers of antiques

EVERY now and then I get a strong desire to shut shop and keep all my collections as my own. I still buy for my customers as if I bought for myself so that I should be delighted to keep and to live with almost everything I have. However, there are many compensations in dealing.

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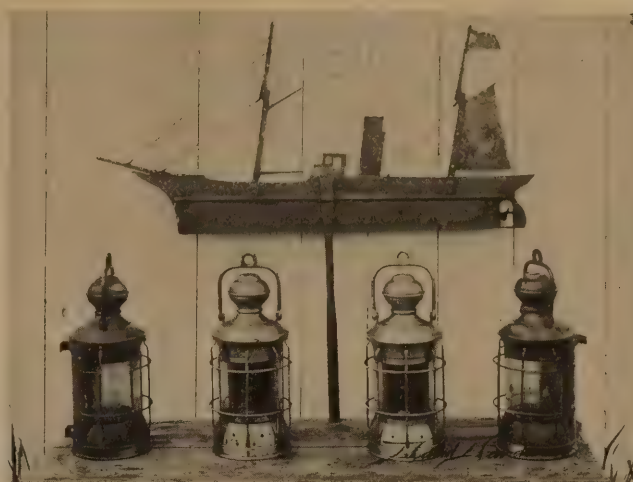
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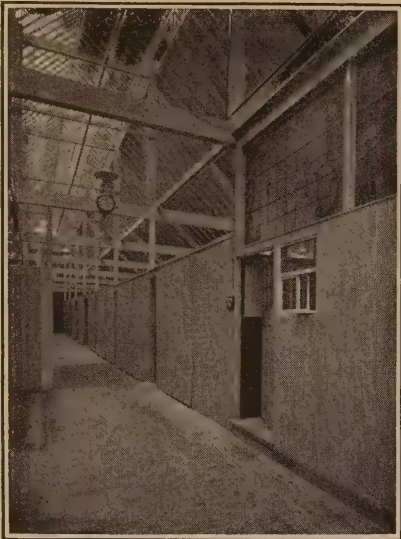
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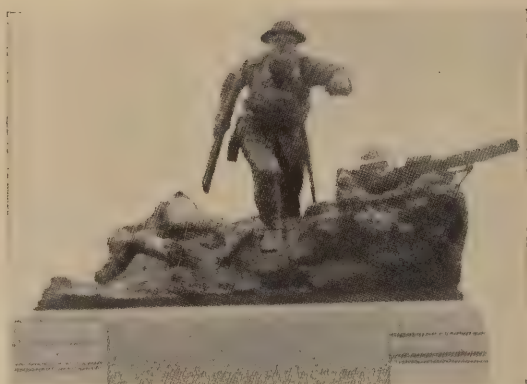
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Entered as second-class matter Dec. 6, 1921, at the post office of Boston, Mass., under the Act of March 3, 1879.

ANTIQUES

Vol. IX

JUNE, 1926

No. 6

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the most fascinating of shops whose announcements will blossom most alluringly during July and August. To miss these may be to lose the long-sought treasure.

If the rented frying pans are rusty and the frayed dinner plates refuse to match, *ANTIQUES* will aid in viewing their insufficiencies with philosophic calm.

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Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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Ipswich, Massachusetts



HAND EMBROIDERED CARPET (*made in Vermont; dated 1835*)

This illustration of a fragment of a most interesting carpet should be compared with the black and white illustration of the entire specimen on a subsequent page. It will be noted that the hearth piece, removable in winter time, has been taken from its proper place in the carpet, and so placed as best to show its really extraordinary design. *Owned by the Editor.*

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IX

JUNE, 1926

Number 6

The Editor's Attic

The Cover

SOME mystery attaches to the stoneware jug, one view of which is reproduced on this month's Cover, another in the column herewith. Fortunately there is no question as to the purposed function of the piece in the world of pottery utensils. The word *Molasses* emblazoned upon a swelling shoulder settles that matter beyond peradventure. But why should so ordinary a container bear the exalted name of a state governor; why, in addition, should it be decorated with the picture of a dwelling in whose doorway stands a human figure; and why, in fine, should it also bear the effigy of a mythical animal, half dog, half dragon, equipped with a forked tongue, an equally forked tail and embryonic wings? The Attic has guessed many times, and guessed in vain.

The little known about the jug is as follows: The specimen was purchased recently in New Bedford, Massachusetts, by Harry F. Allen of Norwood, Massachusetts. It carries this inscription, impressed evidently with movable types:

Molasses

Govr. J. Thompson

Athens

The rest of the decoration — house, dragon-dog, and a leaf form — was incised with a sharp tool and intensified with blue pigment.

In so far as may be judged, the Athens of the inscription is Athens, Ohio, where, during the 1860's, a pottery was in operation.* As for the Govr. J. Thompson, there is ground for doubt that precisely such an individual ever existed; though one Jacob Thompson of Confederate fame came reasonably near to becoming governor of the State of Mississippi — near enough, indeed, to encourage no less than five American encyclopedias to credit him with the complete achievement.

Jacob Thompson, Confederate

THIS Jacob Thompson was born in North Carolina, May 15, 1810. He was graduated from the State University in 1831, was admitted to the bar, and, in the course of time, removed to Mississippi where he not only continued his law practice but became actively interested in politics. For a number of years he was a member of Congress, and during President Buchanan's régime he occupied a Cabinet post as Secretary of the Interior.

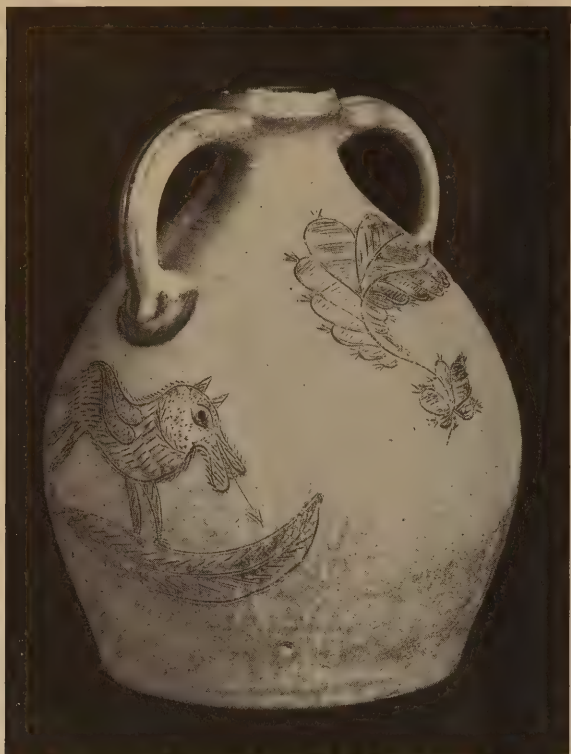
When the War of Secession broke out, Jacob Thompson became a violent upholder of the Confederate cause, and seems to have been fairly bursting with extraordinary schemes for bringing strange and swift destruction to the northern oppressors. One of his plans was that of seizing the City of Chicago and releasing the prisoners who were confined at Camp Douglas. He was likewise accused of hatching plots for the burning of various northern cities and of spreading plague through others by introducing disease germs among the population. Whether or not, as some suppose, Thompson was implicated in the assassination of President Lincoln, there seems no doubt that a price was set upon his head and that he found it advisable to flee to Europe, whence he returned without interference when the post-war ire of the North had cooled.

Not Quite a Governor

THOUGH Thompson was candidate for governor of Mississippi in 1862, as an opponent of John J. Pettus, he was defeated by close to 27,000 votes. Perhaps Mr. Allen's jug conveys some satiric reference to the excitements of that gubernatorial campaign. Thompson, it may be remarked, maintained a fine residence at Oxford, Mississippi, where he entertained lavishly, thus dispensing his own brand of political molasses for the catching of adherents. But his actual disposition — toward his opponents at any rate — seems to be not inappropriately symbolized by the beast of forked tongue and scorpion tail.

There is no reason to believe that Jacob Thompson ever saw this humble jug, or heard of it, or that, had he

*Charles M. Walker, *History of Athens County, Ohio*, Cincinnati, 1869, p. 170.



THE GOVERNOR THOMPSON JUG (reverse)

encountered it, he would have considered the piece in the least interesting. He died in Memphis, Tennessee, March 24, 1885, a man who, in his day, had achieved some distinction, and had been much in the public eye. In life, no doubt he felt assured that Fame had fixed her laurels permanently on his statesman-brow. And yet today the revival of his memory is due solely to the chance discovery of a bit of common stoneware, wrought, probably in crude satire, by an unknown potter in a small Ohio town.

Some Nineteenth Century Invitations

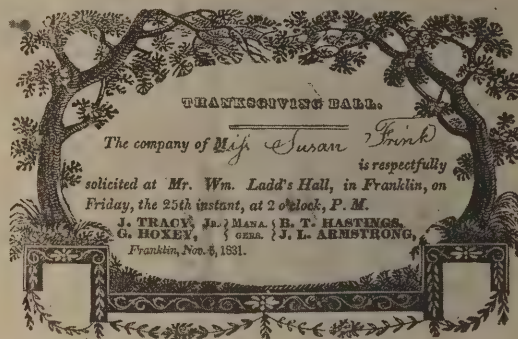
In his article on eighteenth century invitations printed in this number of *ANTIQUES*, Mr. Chapin suggests that Sally Kennicutt's cherishing of her invitation to the Goddard Petticoat Frisk may have been due to some special importance which the girl attached to the event — both before and after. Romance is, of course, always hovering on the fringe of dancing parties, ready to participate intimately where opportunity offers. It may well be, therefore, that an invitation preserved often stands for a fond memory cherished. Certainly that seems to be true of three nineteenth century invitations spaced some years apart which came to the Attic from Mrs. L. A. Eaton of Conneaut, Ohio. Interesting in itself, each of the three appears, furthermore, to constitute a kind of special monument in family affairs.

1831, Connecticut

At the time when Susan Frink, in 1831, received an invitation to attend a Thanksgiving ball in Franklin,

Connecticut, she was living in Norwich and was in the midst of her first year of school-teaching. Her invitation came in the form of a printed sheet endorsed in script across the bottom, *From your friend L. Beebe, Norwich, Nov 14th*. It would be pleasant to record that Susan and friend Beebe attended the Thanksgiving ball together, plighted their troth on the way home, were married and lived happily ever after. But such is not the case. As to the young people's actual attendance at the party, the Attic is not informed; but Susan Frink did not begin the process of living happily ever after until 1834, when she became the wife of Lyman Brewster of Franklin. And the first important step toward happiness consisted of a driving trip from Connecticut to Ashtabula County, Ohio, where Brewster acquired seventy-four acres of land and a log house.

Four years later this enterprising pioneer had established himself as a successful farmer — the owner of an excellent frame Colonial dwelling and a large barn. He died in 1889; his wife, Susan, five years later, at the ripe age of eighty-two. And during the days of her migration to the Middle West, and throughout her long married life, she had preserved L. Beebe's invitation to the Thanksgiving ball! Curious, the reminiscent tenderness of women. And yet, who knows: Lyman Brewster was a Franklin youth; it



*From your friend
Norwich, Nov 14th L. Beebe*

Fig. 1 — 1831, CONNECTICUT

Typographically consistent, and a good piece of presswork, in which relics of an earlier tradition are evident. The invitation is printed on a large double-fold sheet, of which only a small part is here shown.

was in his home town that the ball was held; the occasion may, perhaps, have marked the passing of one suitor and the preliminary subjugation of a life partner.

1855, Indiana

TWENTY-THREE years, one month and some odd days subsequent to the ball in Franklin, Connecticut, Lucy, daughter of Lyman and Susan Brewster, appears to have attended a Union Ball held in the Empire Hall of Valparaiso, Indiana. She was then seventeen years of age. The invitation, in this instance, was addressed to Mr. C. F. Eaton, who was devoting his attention to Lucy Brewster at the time. A year later the young people were married. To what extent the Union Ball had assisted in bringing them to an agreement, we may only surmise from the careful keeping of the invitation. Yet it is innocuously pleasant to believe that Lucy viewed this scrap of paper as her lucky ticket in the matrimonial lottery and hence worthy of a permanent place in her family archives.



UNION BALL!

Yourselves and Lady are respectfully solicited to attend the **UNION BALL**, to be given at VALPARAISO, on the evening of JANUARY 8TH, 1855, in the EMPIRE HALL, Empire Block, on the north side of Main Street, opposite the public square, by Capt. H. G. Billings, proprietor of the Indiana Hotel.

The room selected is large, and capable of accommodating TWENTY Cotillion sets at once. Every exertion will be made to accommodate all who may favor with their patronage, and make the evening, by its pleasures, fitly commemorative of the proudest achievement of American arms.

MANAGERS.

T. MAULSBY, Valparaiso.	J. HUGHES, Hebron.
H. CARTWRIGHT, "	W. C. GUSTINE, Michigan City.
W. SHOAF, "	H. HOPKINS, "
W. KEESLEY, "	J. HOPKINS, "
H. HOLTON, Crown Point.	F. MILLER, "
J. D. BONNELL, "	JOHN CORKRIN, Laporte.
J. F. MERRILL, Centerville.	SMITH PIERCE, "
F. BENTON, "	JOHN SHUFF, "
JOHN EARLE, Hobart.	J. R. WILLIAMS, Westville.
G. W. WHEELER, Lake Station.	C. CROOP, Union Mills.

FLOOR MANAGERS.

T. MAULSBY.	H. CARTWRIGHT.
W. SHOAF.	W. KEESLEY.

Fig. 2 — 1855, INDIANA

Printed on paper with an embossed decorative edge. The mixed type is badly worn and the presswork inferior.

1861, Ohio

PATRIOTISM, no doubt, accounts for the survival of the last of Mrs. Eaton's three invitations. Amboy, where the Independence Ball was held, could never boast any importance of its own. Today the place consists of little more than a store, a post office and the old Buckeye House, now transformed to use as a tenement. Ohioans, who know

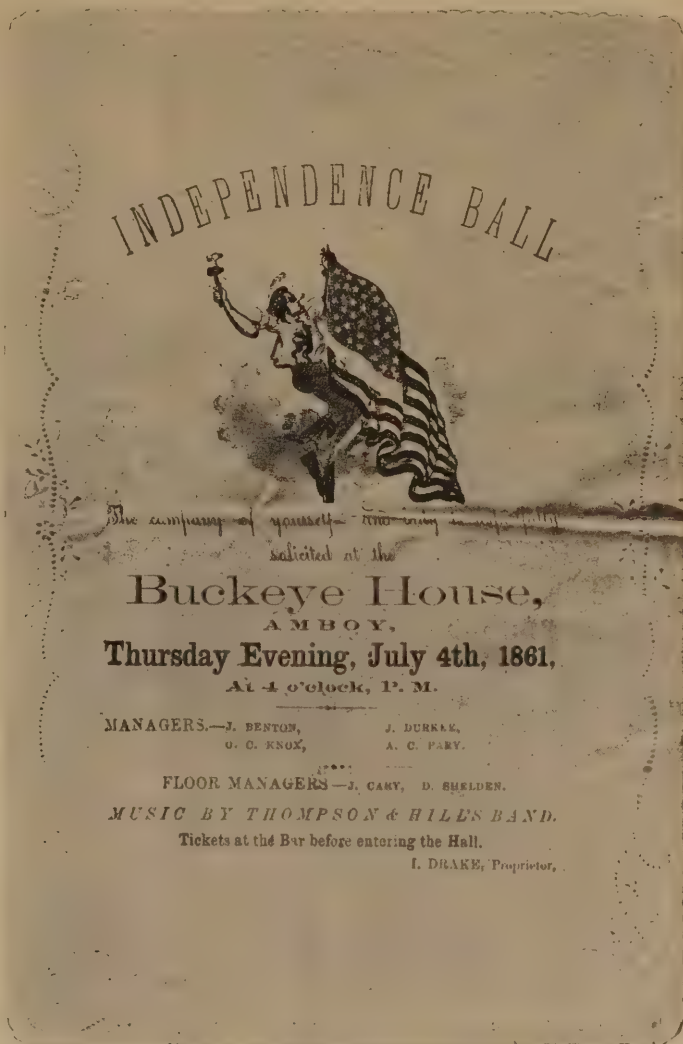


Fig. 3 — 1861, OHIO

An embossed sheet printed in red and blue, and exhibiting a typographical mélange characteristic of the mid-century — and of a long period thereafter.

of Amboy at all, prefer to call it by its traditional name of Pumpkin Hook — a picturesque entitlement that antedates the more dignified commonplace one by many generations.

The story goes that, once upon a time, the Indians, when they were masters of the land, were wont to raise unnumbered pumpkins on the sandy soil about Amboy. And to the French and English traders who plied their canoes along the shores of Lake Erie, the savages taught their method of slicing these pumpkins and drying them on hot stones in the sun; and they imparted the still more precious secret of extracting the spring run of sap from the maple trees and of boiling the dried pumpkin slices in this

sweet syrup. So, in time, in tribute to a succulent and honeyed memory, which, some aver, led the voracious white man to nocturnal raids upon the Indians' none too well guarded stores, Pumpkin Hook acquired its vernacular name.

July 4, 1861 must have been a great day for Pumpkin Hook. Fort Sumter had fallen to the Confederate forces. State after state of the South had seceded from the Union. The optimistic excitement of the North had not yet been tempered by the disaster of Bull Run. The solemnity of impending events was not yet manifest. Patriotism could still vent itself in winging eagles on envelopes and in invitations printed in red and blue on white paper. Nail the flag to the masthead and get your tickets at the bar, the Buckeye House will hold an Independence Ball!

In comparison with the brave excitements of that night at Pumpkin Hook under chief patronage of Mars, with Bacchus, perhaps, assisting, those two earlier and more sentimentally saccharine events — the one in Connecticut, the other in Indiana — make but pallid appeal to the robust imagination. Yet all three were significant, and each must have been well worth the long treasuring of its special souvenir.

Semper Aliter

To the Editor of ANTIQUES:

At page seventy-seven of your February issue, which reached me this morning, the notes under the heading of *Semper Eadem* arrest my attention; for, in addition to your Boston smith and "the Almighty," we in England can also boast of a pewterer — brave enough, moreover, to abandon anonymity — who claims for himself this unchangeable attribute, to wit: John Osborne, pewterer, of the City of London, who obtained his freedom of the London Company of Pewterers in 1701, and his Livery therein in 1715. His touch, of which I enclose my sketch, was struck upon the third of our existing touch-plates in 1713.



When first I saw the illustrations at page ninety-two of Mr. Kerfoot's book* with its Boston mark, five letters of which occur also in Osborne, my first thought was that he had illustrated Osborne's mark. The similarity in the device is likewise noticeable; but, whereas your American's touch has the crown over a rose only, our crown is over the rose and thistle growing from a common stem.

Yours very sincerely,

HOWARD H. COTTERELL

Fountain Pens and Pepys

To the Editor of ANTIQUES:

Again referring to the article *Pens and Pencils*, in ANTIQUES for January, may I call your attention to the words of the diarist, Mr. Pepys. On page one hundred and twelve of *Mr. Pepys, an Introduction to the Diary Together with a Sketch of His Later Life*, by J. R. Tanner, London, 1925, G. Bell and Sons, Ltd., appear these words: "It is curious to find Pepys, on August 9, 1663, taking down the heads of the sermon in Latin with what looks very like an anticipation of the fountain pen — 'a silver pen' given him by Mr. Coventry 'to carry inke in.'"

This shows that when Nicholas Bion wrote in 1708 and 1709 his instructions on the making of a "pen without end," he was not giving

anything new to the world. Nor did his text intimate such. He merely described the making of it, as he did in another chapter on the pedometer.

Mr. Pepys evidently had a novelty. But that was in 1663, forty years before Bion wrote.

Is there anything new?

Cordially yours,

HARROLD E. GILLINGHAM

A Hitchcock Chair Advertisement

MANY of those who have observed the warrant label which Lambert Hitchcock of Hitchcocks-ville stenciled on the seat rail of his chair, may well have queried as to the precise attributes which this golden assurance covered. If judgment in the matter may be based on an advertisement which appeared in the Springfield, Massachusetts, *Republican* for December 20, 1826, the points of excellence in his chairs which Hitchcock wished to stress were freshness of pattern, soundness of construction and superiority of ornamentation. A transcript of the advertisement in question has been forwarded to the Attic by Harry A. Wright of Springfield. Since it offers considerable food for thought, it is here printed in full:

NEW YEAR'S GIFTS AT AUCTION

The year is gone; farewell to all its cares — Begin the NEW by buying FANCY CHAIRS.

On Monday the first day of January next at 2 o'clock P.M., in front of the Franklin Hotel, will be sold in lots to suit purchasers,

200 ELEGANT FANCY CHAIRS

from the celebrated Chair Factory of L. Hitchcock, Esq. of Barkhamsted, Conn. The well known reputation of "Hitchcock's Chairs," renders it unnecessary to say any more than that the above lots are warranted to be of the newest patterns, substantially made and superbly ornamented. Sale positive.

E. A. CLARY, *Auct'r.*

Springfield, Dec. 12, 1826.

The Finger of Grief

LAMBERT HITCHCOCK, it will be remembered, settled in the township of Barkhamsted in 1818, and there established himself as a chairmaker.* For a number of years he was apparently successful in the manufacture of chair parts, which he shipped to the South. In 1821 the hamlet where his shop was located was named after him. In 1826, having become ambitious to accomplish greater things, Hitchcock erected a brick and stucco building, enlarged his force of employees, and began manufacturing chairs on a considerable scale.

Whether or not the holding of an auction on the very eve of New Year's is to be interpreted as indicating a congested inventory due to overproduction, it would be dangerous to conjecture. Yet the fact remains that his expanded enterprise never brought to Lambert Hitchcock the rewards and satisfactions which he had anticipated. In 1829 he made assignment to his future brother-in-law, Arba Alford, and in 1843 withdrew entirely from the business.

*J. B. Kerfoot, *American Pewter*, Boston and New York, 1924.

*See ANTIQUES for August, 1923 (Vol. IV, p. 75).



Fig. 1 — HIGH STREET, WITH THE FIRST PRESBYTERIAN CHURCH, PHILADELPHIA

Jonathan Gostelowe's last shop, at 66 Market Street, was the two-story building east of the double three-story house, with entrance at Number 68.
From an engraving by W. Birch & Son.

Jonathan Gostelowe

Philadelphia Cabinet and Chair Maker

By CLARENCE WILSON BRAZER, *Architect*

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THE QUEST

SEVERAL months ago, in a corner of the private office of the Associate Director of the Pennsylvania Museum, I was permitted to see an important serpentine walnut bureau that instantly commanded my admiration for its beauty of design and excellence of workmanship (Fig. 2). Great was my surprise to be shown, on the center front of a partition dividing the interior of the top drawer, the maker's label! Pieces of early Philadelphia furniture still bearing their original labels are very rare; for of the much heralded William Savery (1720-1787) only five labeled pieces are so far known — although I have just discovered a sixth. But this label was not that of Savery. In a space about two and one-half inches high by four inches long, it bore the following legend:

JONATHAN GOSTELOWE,
Cabinet and Chair-Maker,

At his shop in CHURCH ALLEY, about midway between
Second and Third-Streets,

BEGS leave to inform his former Customers, and the Public in general, That he hath again resumed his former occupation at the above mentioned place: A renewal of their favours will be thankfully received; and his best endeavours shall be used to give satisfaction to those who please to employ him.

"Now who, can you tell me, was Jonathan Gostelowe?" I asked; for, until then, I had no recollection even of having heard the name. Little did I realize that this Gostelowe would prove to be a Philadelphia cabinetmaker quite as important as the already famous Savery, and that I should discover him to have been the maker of some of the fine furniture now accredited to Savery.

Several months later, while on an antique hunt one Saturday afternoon, I bumped into a duplicate of that Pennsylvania Museum walnut bureau at that delightfully located old house of *The Cheyneys*, on the banks of the Springfield reservoir near Media.

No doubt of its being Philadelphia made, for nowhere else in America was ever such large and masculine appearing furniture produced as in that early metropolis. It was a type of furniture thoroughly at home in houses built of brick or heavy local stone, with their resultant deep window reveals. Thin wooden frame walls were virtually unknown among the plain and stolid folk of Pennsylvania, in whose substantial dwellings a light or delicate New England chair would seem as much out of place as would this bureau in the small scale wooden houses of the northern country.

But to return to the bureau. More grandiose and massive than the one in the Museum, it was the largest and most important bureau I had ever seen, a giant, yet decorated with most delicate detail (*Fig. 3*). With two very minor exceptions it still retained all its original ornate hardware, peculiarly French in its Louis XV style. And crowning it was a most delightful serpentine dressing glass of exquisite workmanship — though, alas, the mirror was missing, and none knew what had become of it. The top drawer of this stand was elaborately partitioned into tiny lidded compartments. The intertwined initials *J.G.* and *E. T.*, formed with cut-steel pins, adorned a central white satin pincushion. The full importance of this detail did not then dawn upon me; but, as my research developed, I found this monogram to be the equivalent of documentary evidence concerning the maker (*Fig. 4*).

Here, then, was a second specimen of the work of Jonathan Gostelowe. I must learn more about the man. The surname was new to me: in fact to this day it is virtually unknown, at least in the neighborhood of Philadelphia. What was its nationality? Whence came its possessor? What kind of man was he? What other works did he produce?

A few weeks later I was told where, as a collector, I might be able to obtain a pair of circular mahogany card tables. I jotted down the meager address, far out in Chester County, and more weeks passed before I found myself in that vicinity. After several hours' search, I finally discovered the old farmhouse and its occupants, and the tables, which, however, were not just then for sale. While I was meditating about my woeful waste of time, my attention was drawn to a large oval mirror with a roughly fashioned frame of white plaster. In spite of its crudity, I was at once attracted by its unusual, classic design. Several dealers, I was told, had seen the piece but had passed it by. To me it seemed that, under the crude plaster covering, which could possibly be removed, there might be hidden a more or less beautiful ornament. I took a chance and bought the piece. Later I laboriously picked and brushed off that plaster covering, no doubt applied by some conscientious Quaker to hide from view the ornate carving. When I had finished, I was amply rewarded by contemplating the beauty of a chaste and classical Adams wood-carving.

During the conversation which accompanied my buying of the mirror, I enquired about the former owners of this fine specimen so unexpectedly found on a country farm. And then came the story. According to tradition, this mirror had descended from an ancestor, an heir of Jonathan Gostelowe, cabinetmaker of Philadelphia — and it had never been out of the family. The name startled me. Here, in an out of the way country corner, might be the answer to my quest for news of the urban craftsman. Were there any old Bibles containing family records? There were; and I was invited to search in the lean-to of a dark attic. After long prying into a far corner among boxes of old books, I found the Bibles; but the pages of vital statistics had long since been removed.

Then an old carpetbag, bearing the silver name plate of Robert Evans, and bursting with papers, caught my eye. Curiously I picked up the bag and unfolded the topmost paper. It was a document bearing the name of JONATHAN GOSTELOWE! Forthwith I begged the loan of bag and contents, and great was my satisfaction at their faith in me, a stranger, when the owners consented to let me carry it off.

Late that night, and for many nights thereafter, I pored over the contents of my strange find — old deeds, letters, wills, inventories, and what not else. The clues which they furnished have led me through months of research; and, in the crossing and recrossing of their tangled lines, I have picked up many life threads not only of Jonathan Gostelowe but of other famous craftsmen of his time.

GOSTELOWE'S BIRTH AND PARENTAGE

Jonathan Gostelowe was born probably at his father's house at Passyunk — then in the far southern part of Philadelphia County — in 1744 or 1745.* A gravestone, which he erected jointly to the memory of his mother, wife and brother in old Christ Church Yard at Fifth and Arch Streets, Philadelphia, bore an inscription — recorded before the years had rendered it illegible — which read as follows:

Lieth Lydia wife of George
Gostelowe Sen^r of Northampton shire
of old England died the 28th of
Dec^r 1771 Aged 57 years.

Whether it was the mother or her husband George who was "of Northampton shire of old England" is not entirely clear from the phraseology of the inscription. It is by no means unlikely that the mother is meant. George Gostelowe Senior was probably an immigrant from Sweden. He appears to have come to this country about 1729, and as a yeoman tilled a farm in Passyunk. He died April 15, 1758, aged fifty-seven years, and was buried in Old Swedes (*Gloria Dei*) Church Yard in Wicacoa — now at Swanson Street below Christian Street, Philadelphia.

The spelling of the name Gostelowe and the fact of George's connection with the Swedish Church are both indicative of a Swedish origin. *Gösta*, I am told, is a Swedish Christian name for *Gustav*, and is pronounced *Jesta*. The appendage *lowe*, *low*, or even *lo*, as sometimes found

*This date is based on the age given in Gostelowe's obituary published at the time of his death. There are some reasons for believing that it should be set ten years earlier.

recorded, is not explained. Another reason for believing that George Gostelowe may have come to America directly from Sweden is discoverable in the fact that search of a dozen parish records in Northamptonshire fails to reveal any name even remotely resembling Gostelowe. As Lydia was thirteen years younger than her husband, it seems likely that the two met and were married in this country sometime after 1735 — probably about 1742.

Besides Jonathan, who was the eldest, George and Lydia Gostelowe had three children: George Junior, born 1750–1751, who died October 8, 1773, "aged twenty-two years"; James, born June 27, 1752, who appears to have died in infancy; and Hannah, who, after the death of the mother, probably resided with Jonathan, at least until the time of his second marriage.

Jonathan Gostelowe's name appears in the Philadelphia tax lists of 1754, but without indication of his trade affiliations. He was, however, a resident of the Chestnut Ward in the same square as "William Savery, joiner".* Whether he was apprenticed to Savery or ever worked with him, we may not surmise. Some other master joiners and chairmakers established at the time were Samuel Austin, Joseph Armit and Stephen Armit, David Cane, George

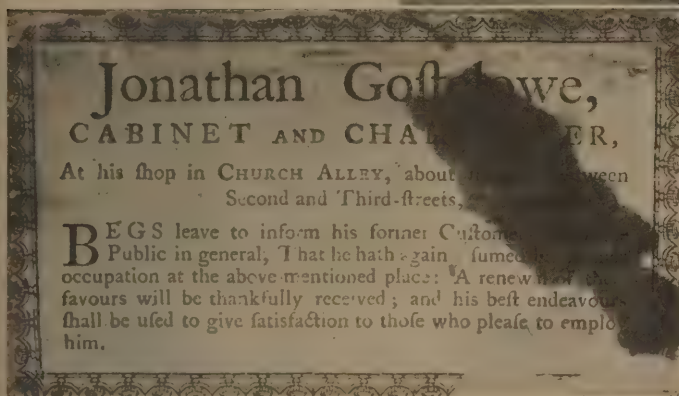
MARRIAGE

Jonathan Gostelowe was twice married. His first wife was Mary Duffield, a niece of Edward Duffield, the clockmaker, who will be remembered as Benjamin Franklin's sole executor. Edward Duffield was a vestryman of Christ Church, Philadelphia, from 1756 until 1772, in which latter year he moved to the country. It was during this period of Edward Duffield's urban residence that Jonathan Gostelowe met the niece Mary. It is not unlikely



Fig. 2 — WALNUT SERPENTINE BUREAU (c. 1783)

Bears the label of Jonathan Gostelowe, shown at the left. The handles are of recent date. The escutcheons are original.
Courtesy of the Pennsylvania Museum.



Claypoole, Henry Clifton, Jeremiah Cresson, John Elliot, Thomas Gant, John Gillingham, Joseph Jones, Patrick O'Neal, Jedidiah Snowden, Francis Trumble, and William Wayne. With any one of these Jonathan Gostelowe may have been associated. I have the names of some twenty-seven other contemporaries but not all were established with shops.

*At this time the "City" was only eight squares in area. Its northernmost limit was Vine Street. Cedar Street was its southern bound. Westward from the Delaware River houses were built only to Seventh Street, beyond which lay the country. The Chestnut Ward, where Gostelowe and Savery dwelt, consisted of an active city square which extended from the north side of Chestnut Street to the south side of High (Market) Street, and from the west side of Front (First) Street to the east side of Second Street.

that Gostelowe had previously made acquaintance with the clockmaker in his trade capacity of cabinetmaker, and that he had produced cases for some of the Duffield clocks.

The married life of Jonathan and Mary was brief. Within less than two years from the date of his marriage, June 16, 1768, the bride, aged twenty-six, was dead and had been laid away in Christ Church Yard, Philadelphia. To her husband, Jonathan Gostelowe, she left a tidy estate in the form of houses and land, inherited by her from her paternal grandfather. Thus, comparatively early in life, Jonathan Gostelowe came into some wealth, which no doubt greatly assisted him in maintaining a position in the community.

By this time, however, he was already well established as a master "joiner" as he was termed in a deed of 1770. We find him, November 19, 1772, taking an apprentice, one Jacob Crawford, for the term of eleven years, eleven months and eleven days. The requirements of the appren-



Fig. 3 — WEDDING BUREAU OF JONATHAN GOSTELOWE

A serpentine walnut bureau with dressing glass made by Gostelowe as a gift to his bride, April 19, 1789. The mirror frame, here shown still covered with plaster, was originally gilded to match finials on the walnut supports.

Length, 4' 6"; height, 3' 5"; depth at center, 26".

Courtesy of "The Cheyneys."

ticeship were probably never fulfilled. The Revolution must have annulled many such contracts. Meanwhile, however, we find Gostelowe increasing his working force by the addition of Thomas Jones, from London, for a four-year period of service. This was in October, 1773.

The care of his household, following the death of his wife and subsequently of his mother, Gostelowe apparently left to an indentured servant, Mary McQuaid, Jr., possibly under direction of his surviving sister Hannah. It was the custom of the time to maintain dwelling and cabinet-making shop together. Evidently Jonathan Gostelowe was supervising a considerable establishment. On December 30, 1773, he added to his real estate by securing from the Province of Pennsylvania a warrantee of Land in Northumberland County, one hundred and twenty-five acres in all — further evidence of thrift and prosperity.

At this time Gostelowe was still a resident of the Chestnut Ward where we find him, in 1769, assessed for the Proprietary Tax, and, in 1774, for the Provincial Tax, which latter called for the substantial payment of three pounds fifteen shillings.

THE REVOLUTION

Then came the Revolution. In Pennsylvania a committee of safety was constituted under the presidency of Benjamin Franklin, who, after his departure for Europe, was succeeded by David Rittenhouse, the clockmaker. Presently Philadelphia became the arsenal of the Colonies. Every effort was made to develop the manufacture of saltpeter, an important ingredient of gunpowder. Among those lending their aid in experimenting to improve methods of production, Jonathan Gostelowe appears, no doubt as an assistant to Robert Towers, Sr., first Chief Commissary of Military Stores. In June, 1777, Gostelowe was one of the first to sign the test oath of allegiance to the new independent State.

Thus, early in the strife we find Jonathan Gostelowe and Robert Towers, Sr., associated. Towers was, at the time, a druggist with a shop at 66 Market (High) Street — an establishment which, years later, Gostelowe was to transform to his own uses. The two men became fast friends and, eventually, kinsmen.

Later, in the summer of 1777, when a corps of Artillery Artificers was raised in Philadelphia and placed under command of Colonel Benjamin Flower, we find Jonathan Gostelowe commissioned its first major. Throughout the war, our former joiner served as staff officer in Philadelphia with the title of Commissary of Military Stores. Companies of his regiment were stationed at Philadelphia and Carlisle — their duties being those of casting cannon, boring guns, and preparing munitions for the army. Major

Gostelowe was, most probably, the C. M. S. who, in September, removed from their steeples the Liberty Bell and chimes of Christ Church to preserve them from British desecration. In 1779 we find him assessed as a resident of the South Ward, and also in the Walnut Ward, no doubt due to the destruction of his former shop and home by the King's soldiers.

CIVIL LIFE

After the return of the army to Philadelphia, Jonathan was elected a member of Masonic Lodge Number Two, and was very regular in attendance at meetings except when out of town on army business. He served repeatedly in the office of Senior Deacon for several years. In July, 1780, he was one of two selected to secure a painted hanging to be placed at the back of the Worshipful Master; but, after 1785, he seems to have tired of lodge attendance.

In 1781 and 1782 he was assessed as a resident in the western part of the township of Northern Liberties — probably for the house in which he died — on a farm on the east side of Ridge

Road north of Hickory Lane (now Fairmount Avenue).^{*} From his tax assessments we gather, further, that he was, at that time, executor for Joseph Donaldson's large estate.[†]

^{*}See P. C. Varle, *Map of Philadelphia and its Environs*, in Pennsylvania Historical Society.

[†]Between his active participation in war activities and his occupancy of the Northern Liberties Farm, Gostelowe's domicile appears not to have been firmly fixed. In 1779 he was assessed for taxes in the Walnut Ward which closely adjoined his old residence in the Chestnut Ward. If, as seems not unlikely, the Chestnut Street property had been damaged or destroyed by the British, the farm establishment in Northern Liberties may have been granted to him in compensation for the loss. On a British campaign map the farmhouse appears labeled *Rumstead*. On the P. C. Varle map of 1796 a large house in precisely the same position is labeled *Mrs. Gostelowe*.



Fig. 4 — WALNUT DRESSING GLASS

This dainty stand crowned Gostelowe's wedding bureau. The frame of the looking glass has been covered with plaster to hide the gilded carving. In the cushion of the drawer may be seen parts of the initials wrought in cut-steel pins. Some of the pins have been removed, but the impression of the complete cypher J. G. E. T., as shown at the left, remains. These are the initials of Jonathan Gostelowe and Elizabeth Towers.

Upon retirement from the Continental army Jonathan, in May, 1783, became a Captain in the Third Battalion of the State Militia and served with apparent willingness in various minor capacities until 1789. He was so ardent a patriot that, during this time, he also served three years in the Volunteer Artillery Battalion until, the Federal Government being firmly established, he laid his uniform aside and began courting a new bride — the daughter of his best friend, Robert Towers, Sr.

In Jonathan Gostelowe we evidently have a man of parts, a dependable executor and organizer with clearly pronounced mechanical abilities. Recognition of his solid qualities was not confined to the army. He was likewise active in church affairs and a vestryman of Christ Church. But he was apparently devoid of ambition to attain notable preferment.

Ownership of the Northern Liberties Farm does not imply that Gostelowe had abandoned urban residence. His label in the Pennsylvania Museum chest of drawers announces his resumption of the business of furniture-making in Church Alley. And in Church Alley he remained until 1790, when, as his advertisement of October 21 informs us, he removed to the late Robert Towers' old shop at 66-68 Market Street (*Fig. 1*). Previous to the Revolution he had been simply a joiner. Now, however, in the first published *Directory* of Philadelphia, in 1785, he appears as a cabinetmaker.

By 1788 there were established in Philadelphia two organizations of cabinetmakers: the Gentlemen Cabinet and Chair Makers, a title possibly inspired by the title of Chippendale's book, and the Journeymen Cabinet and Chair Makers. Jonathan Gostelowe was chairman of the former. In 1795 the latter issued a "second edition corrected and enlarged" of the *Philadelphia Book of Prices*, superseding a former book, no doubt inspired by the more elaborate *The Journeymen Cabinet Makers' London Book of Prices*, issued in 1788, and illustrated by Shearer and Towes. This was shortly followed, on March 4, 1796, by the institution of the Philadelphia Cabinet and Chair Makers, an association of the Masters, who, in their turn, issued a *Book of Prices*. It was not until years later — November 8, 1806 — after Gostelowe's death, that the Pennsylvania Society of Journeymen Cabinet Makers of the City of Philadelphia was instituted. This Society was incorporated May 20, 1825.

Gostelowe was a prominent member of the first Gentlemen Cabinet and Chair Makers and, as a former Major in the Revolution, was most naturally named Chairman of the Company for its part in the public procession in honor of the establishment of the Constitution of the United States, held in Philadelphia July 4, 1788.

On the preceding day, as well as on the Fourth, Jonathan inserted the following notice to his fellow Master craftsmen in the daily paper:

The Gentlemen Cabinet and Chair Makers are requested to meet in Church Alley To-morrow Morning, the 4th of July at 8 o'clock, to proceed from thence to join the Federal Procession. Every Master will inform his Journeymen that their Company is expected; likewise furnish their apprentices with the Badges agreed on for the Day.

July 3.

Jonathan Gostelowe, Chairman.

Thus we see him leading his brother craftsmen, gathered in front of his own shop so conveniently located to the formation of the procession on Third Street.

Ten states had at that time ratified the Constitution, and were represented in the parade advertised to start "precisely at Eight o'clock in the Morning of Friday, the fourth of July 1788, proceeding along Third Street to Calow-hill Street; thence to Fourth Street, down Fourth Street to Market Street; thence to the grounds on the Union Green in front of Bush Hill where James Wilson Esq. will deliver an Oration suited to the day, after which a Collation will be prepared for the Company."* Bush Hill was close by Jonathan's own home on the Ridge Road.

This Federal Procession was probably the longest and most impressive Fourth of July Parade so far held in the states. About five thousand marched in line, and seventeen thousand partook of the "collation." Companies of the Militia and Volunteers with bands of music were interspersed with the various patriotic bodies.

Third among the trades and professions, but thirty-second in line, came "Mr. Jonathan Gostelowe at the head of the Gentlemen Cabinet and Chair Makers, carrying the Scale and Dividers, insignia of the craft, followed by Jedediah Snowden with the Rules of Architecture; four of the oldest Masters; Mr. James Lee, attended by three Masters bearing the standard, or cabinet makers' arms, elegantly painted and gilt on a blue field, ornamented with thirteen stars, ten of which were gilt, the other three unfinished; below the arms, two hands united. Motto, *By unity we support society*. . . The masters, six abreast, wearing linen aprons, and bucks tails in their hats. The workshop, seventeen feet long by nine feet eight inches wide, and fourteen feet high, on a carriage drawn by four horses; at each end of the shop ten stars; two signs inscribed *Federal cabinet and chair-shop*, one on each side; Mr. John Brown, with journeymen and apprentices, at work in the shop."†

Then came other trades including Carvers & Gilders, Upholsterers, Turners & Windsor Chair Makers, Clock & Watch Makers, Silversmiths, etc., etc., and ending with the Plasterers, seventy-third in line. Finally came more soldiers heading the civil and military officers of Congress then in the City, and His Excellency the President and the Supreme Executive Council. Such was the first model Independence Day celebration, faithfully continued with little variation, in every town in this locality at least, until very recent years.

SECOND MARRIAGE AND AFTER

For nearly nineteen years following the death of his first wife, Jonathan Gostelowe had remained a widower. But, on April 19, 1789, he made a second venture in matrimony, his bride being Elizabeth, daughter of the druggist Robert Towers. The groom was now forty-five years of age; his wife was thirty-one. If we may judge anything from their signatures affixed to a bond of 1789 both of them were precise, orderly and thriftily disposed (*Fig. 5*). Elizabeth

**Pennsylvania Packet and Daily Advertiser*, July 3, 1788.

†Scharf and Wescott, *History of Philadelphia*, Vol. I, p. 449. For a note on a similar procession held in New York City nearly three weeks later, see *ANTIQUES* for January, 1926 (Vol. IX, p. 19).

Towers brought to her husband further accretions of property. In 1788 Jonathan had acquired four city lots at the southeast corner of Eleventh and Walnut Streets; but for a year after this second marriage he and his wife continued to reside above the Church Alley shop.

Close to this shop stood Christ Church, of which our prosperous cabinetmaker was a member, and to which he donated both a baptismal font and a communion table — the work of his own hands.* Under date of January 22, 1789, we find a resolution of thanks to "Mr. Gostelowe for his generous gift of a mahogany communion table and the making of a fount for Christ Church." Upon the cover of this font, lost or mislaid since 1841, was inscribed:

THE GIFT OF
JONATHAN
GOSTELOWE,
CABINET MAKER,
PHILADELPHIA
to
CHRIST CHURCH,
JANUARY, 1789.

As we have already observed, in 1790 Gostelowe and his wife moved from their Church Alley abode to a final location at 66 Market (High) Street. Robert Towers had just died, to be survived barely a month by his widow. His shop was vacant; furthermore, in December 1788, he had deeded the property to his daughter, Elizabeth Towers Gostelowe, who now by her father's will received an equal share with her sister Sarah in the drugs and shop furniture and in a house and lot adjoining the shop. Jonathan Gostelowe was executor of the will.

The change in his location Jonathan made publicly known in an advertisement in the *Independent Gazetteer* for October 21, 1790. In the following year the *Directory* lists him as a cabinetmaker, located at 66 High Street, next door but one east of the Presbyterian Meetinghouse. Whether in Gostelowe's mind any important difference attached to the words *cabinetmaker* and *joiner* it is hard to tell. Previous to the Revolution he had termed himself a joiner. In the post-Revolutionary directories he, as well as the other furniture craftsmen, appears as cabinetmaker; but, as late as November 5, 1792, we find the signature of *Jonathan Gostelowe, joiner*, appended to a mortgage as well as to a joint bond for eight hundred pounds as security for the debt.

*These will be illustrated in a succeeding chapter.

RETIREMENT

Early in 1793 Gostelowe seems to have determined to retire from business, as is indicated by the following advertisement in *Dunlap's American Daily Advertiser* for January 16 of that year:

Inquire of Jonathan Gostelowe, at No. 68, Market Street—Who has on hand, a few Mahogany Bureaus, Dining and Pembroke Tables, Mahogany Bedsteads, and a handsome Set of Chairs, which he will sell cheap for cash.

By May of the same year, he apparently accomplished his purpose, as the following advertisement in the *Independent Gazetteer* of May 11 implies:

Jonathan Gostelowe, Having declined business, Will sell at Public Auction, On Monday, the 20th inst. at 10 o'clock in the forenoon, At his Cabinet Shop, No. 66 Market street... A Quantity of Mahogany and other Furniture, Consisting of 10 neat Mahogany chairs — fan backs, covered with sattin hair cloth and brass nail'd, Dining tables, End tables for ditto, Circular Card tables, Square ditto, Pembroke or Breakfast ditto, Wash-hand stands, Mahogany bedsteads, Button wood ditto, Likewise-work benches, tools and The remaining Stock on hand.

Why, at forty-nine years of age, Jonathan Gostelowe should retire from business is perhaps something of a mystery. Yet he had

led an active life, had accumulated a competency, and, in view of the comparatively early demise of his parents — both at fifty-seven years of age — he doubtless felt that his own expectation of life must needs be limited. Nevertheless, he was not at the time in poor health. The yellow fever which drove most of the well-to-do folk of Philadelphia into the country in the summer of 1793 left Gostelowe unscathed. And, on the twenty-third day of April, 1794, we find him as executor of the will of his late father-in-law, Robert Towers, petitioning the Orphans Court to be appointed guardian that the property inherited by his niece and nephews from their grandfather Robert Towers might be safeguarded until they came of age. The three children were the offspring of Gostelowe's wife's sister, Sarah Towers Evans. It was through the eldest of the three, Robert T. Evans, who outlived his younger brother and sister, that the documented furniture of Gostelowe descended to the present heirs.

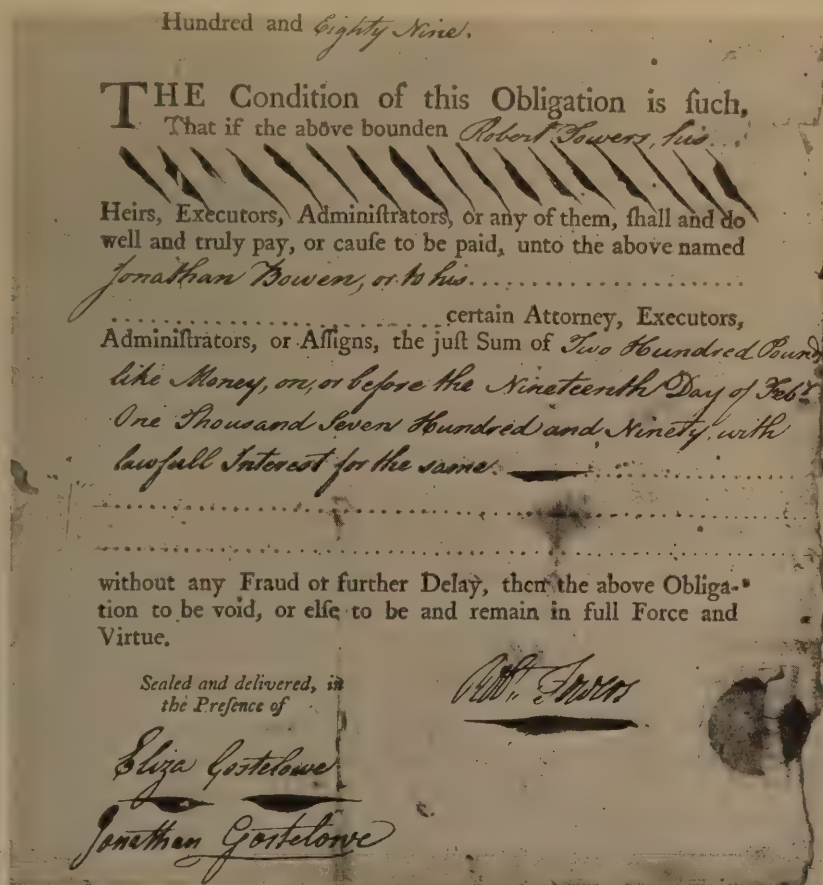


Fig. 5—SIGNATURES OF JONATHAN GOSTELOWE, HIS WIFE AND HER FATHER
A bond signed in 1789 just prior to Towers' death is here in part reproduced.
Figures 5 and 6 by courtesy of the heirs of Eliza Evans Towers.

DEATH

Gostelowe's period of retirement was unbroken by any other event of importance; but it was a period almost pitifully brief. Apparently he removed to his Ridge Road home, and here, on Tuesday, February 3, 1795, he died. Two days later he was buried in Christ Church burying ground. These facts we learn from a short newspaper obituary, which, further, gives the age of the deceased as fifty-one years.

'Tis odd — no gravestone can be found for so important a patriot and a vestryman of the Church among whose parishioners he sleeps. Neither can one be found for his friend Robert Towers, Chief Commissary and also a vestryman; nor in fact, are monuments discoverable for several signers of the Declaration of Independence whose interment in this same yard is recorded. Can it be that Fate decrees obliteration of the mementos of restless spirits whose patriotic ardors have endeared them to posterity, while the stones for obscure and peaceful souls like Jonathan's mother, brother and two wives still endure? Perhaps there is something of compensating justice in the preservation of some record of those who otherwise would remain forever unknown—since no engraved stone is necessary for those who have carved their own records in history.

THE GOSTELOWE HERITAGE

With the passing of Jonathan and his maiden sister Hannah, who died the following year, the name of Gostelowe seems to have moved entirely into oblivion, for no modern bearer of the name has yet been found. The master's will in which he termed himself "cabinet and chair maker," was written August 20, 1789, soon after the second marriage, and was probated February 21, 1795. In this document he left all his property to his wife Elizabeth, who, it may be observed, subsequently made provision for Jonathan's surviving sister Hannah. Precisely how long the widow Gostelowe mourned her departed husband, unreconciled, we cannot say. But at some time undetermined, between March, 1798, and September, 1803, she took a second husband,

Matthew Locke, probably from Salisbury, North Carolina. Short-lived were these women. Elizabeth Gostelowe Locke died June 23, 1808, aged fifty-seven years and nine months, and was buried in Christ Church Yard.

And this brings us to the line of descent of the Gostelowe furniture. It will be remembered that Elizabeth had a sister Sarah Towers Evans, mother of three children, two boys and a girl. To this sister, Elizabeth bequeathed her entire property. Sarah, in turn, died about 1815. She had outlived her daughter and her second son. So it came about that Robert Evans, eldest son of Sarah, Jonathan Gostelowe's sister-in-law, became the sole heir of Jonathan Gostelowe.

Robert was married October 6, 1803, to Eliza Ridgway. For a time he was a farmer at Paoli, Chester County, Pennsylvania; but following the death of his wife, in 1835, he removed his residence to North Ninth Street, Philadelphia, where he lived with his four daughters and his two sons, Robert, Jr. and Edward. On the death of this Robert Evans, in 1858, the household effects of his Philadelphia residence were appraised before they passed to his daughters Elizabeth and Martha (Fig. 6). At the death of Elizabeth, her portion passed to Martha.

The next shift of the household goods came at Martha's death, in 1895, when it was found that she had willed all her possessions in that category to an adopted niece, Eliza Ferguson Evans. Eliza married John Fraser, and the couple took up their abode on a farm in Brandywine Manor, where, January 10, 1920, Eliza died. Her estate passed to her children, three daughters and two sons, who disposed of the furniture.

Briefly summed up, the pedigree of this furniture is as follows:

Jonathan Gostelowe d. February 3, 1795
Willed to wife Elizabeth (later married to Matthew Locke) d. June 23, 1808
Willed to sister Sarah Evans (who died intestate) . . . d. circa 1815
Only heir, son Robert Towers Evans

d. December 1858
Willed to daughter Elizabeth Evans . . . d. August 15, 1860
and to daughter Martha P. Evans . . . d. February 5, 1895
Willed to Eliza (Ferguson) Evans Fraser . . . d. January 10, 1920

(The work of Gostelowe will be discussed in a subsequent issue)

*Copy of an Inventory of
Personal Property belonging
to the Estate of Robert Towers Evans
deceased - Appraised by
Gideon Leeds & B. T. Leeds
Jan'y 12th 1859*

Parlor	2 Sofas	25 ⁰⁰	
	1 Divan	10 ⁰⁰	
	8 Chairs	8 ⁰⁰	
	1 Stove	6 ⁰⁰	
	2 Tables & other fixtures	6 ⁰⁰	
	Carpet & Floor Cloth	30 ⁰⁰	85 ⁰⁰
Entry	Net Stand Entry Stair Carpet	25 ⁰⁰	
Dining	Table & Chairs	12 ⁰⁰	
Room	Mirror & looking glass	7 ⁰⁰	19 ⁰⁰
Kitchen	Kitchen Utensils		10 ⁰⁰
2 ^d Story	Silver Utensils	70 ⁰⁰	
Front	1 Bedstead & bedding	20 ⁰⁰	
Chamber	8 Chairs	8 ⁰⁰	
	1 Bureau	3 ⁰⁰	
	1 Stn looking glass	5 ⁰⁰	
	1 Wash Stand & Iron Table	2 ⁰⁰	108 ⁰⁰
2 ^d Story	2 Bedsteads & bedding	20 ⁰⁰	
Back	1 Bureau	10 ⁰⁰	
Chamber	4 Chairs & Stool	8 ⁰⁰	
	Chamber Carpet	5 ⁰⁰	43 ⁰⁰
2 ^d & 3 ^d Story	Entry Carpet		
Entry	Stair & Secretory		7 ⁰⁰
3 ^d Story	Bureau	4 ⁰⁰	
Front	2 Tables	3 ⁰⁰	
Chamber	7 Chairs	7 ⁰⁰	
	Carpet & looking glass	3 ⁰⁰	
	1 Bedstead & bedding	10 ⁰⁰	27 ⁰⁰
3 ^d Story	1 Bedstead & bedding	20 ⁰⁰	
Back	1 Stove & Chairs	5 ⁰⁰	
Chamber	1 Bureau	5 ⁰⁰	30 ⁰⁰
Front	1 Bureau	2 ⁰⁰	
Garret	1 Table & Bedstead	4 ⁰⁰	
	Chest of Chairs	2 ⁰⁰	8 ⁰⁰
Back Garret	1 Bedstead & Bureau	5 ⁰⁰	5 ⁰⁰
Pantry	Contents of Pantry	15 ⁰⁰	
		\$ 382 ⁰⁰	

*We have rec^d the articles above mentioned
from E. R. Evans Esq. & Estate of Rob^t T. Evans
Philadelphia*

Fig. 6 — INVENTORY OF HOUSEHOLD FURNITURE

In the Philadelphia residence of Robert Towers Evans after his death. Note the two tables in the parlor, the mirror in the dining room, the looking glass in the second story front chamber, and the bureau in the second story back. These are items now known, and discussed in these articles on Gostelowe.

Some Eighteenth Century Invitations

By HOWARD M. CHAPIN



TO send out an invitation engraved or printed on the back of a playing card might now-a-days be considered both novel and bizarre. Yet it would be more bizarre than novel, for invitations were printed on the backs of playing cards on many occasions here in New England during the latter part of the eighteenth century. Of course the playing cards had plain backs, which were better adapted for printing than the fancy backs of present-day cards.

In 1788 John Brown of Providence sent out invitations of this type, which read:

Mr. John Brown requests the Favour of Miss N. Carter's* Company to a Dance, at his House on the Hill, on Friday Evening next, Seven o'Clock. January 2, 1788.

The guest's name is, of course, written (Fig. 1). This particular invita-

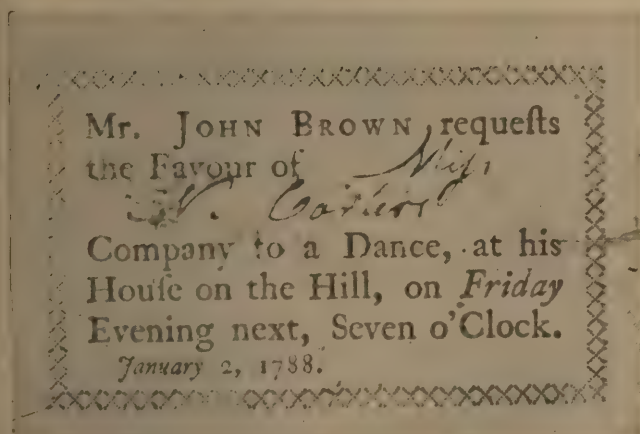


Fig. 1 — AN INVITATION OF 1788

Printed on the back of the King of Hearts is John Brown's invitation to Miss N. Carter.

Owned by the John Carter Brown Library.

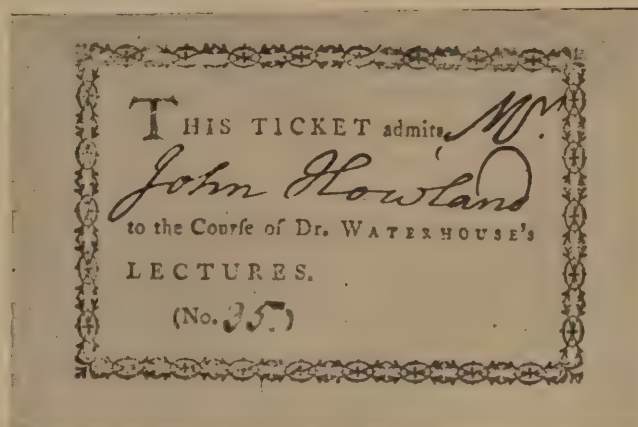


Fig. 2 — AN ADMISSION TICKET ON A PLAYING CARD

As a measure of economy, broken or incomplete packs of cards may have been pressed into service of this kind.

Owned by the Rhode Island Historical Society

tion appears on the back of a King of Hearts, and is now preserved at the John Carter Brown Library in Providence.

John Brown, one of the leading Providence merchants of his day, had been, when a young man, involved in the historic Gaspee affair. He was one of the famous Brown brothers, "Nick" and "Joe", John and "Mo," who laid the foundations for the financial, industrial and intellectual development of Providence. Brown entertained Washington in the very house mentioned in the invitation. It was one of the finest residences of its period in New England, and is still standing.

The backs of playing cards were likewise used for tickets

and receipts as well as for invitations.* In the archives of the Rhode Island Historical Society is a King of Spades, bearing on his back a printed ticket, which reads:

This Ticket admits Mr. John Howland to the Course of Dr. Waterhouse's Lectures. (No. 35.)

The ticket holder's name and the number are written (Fig. 2). The Dr. Waterhouse of the playing card is none other than the famous professor of medicine at Harvard, Dr. Benjamin Waterhouse.† On the reverse of a King of

*The Newport Mercury, March 3, 1776, carries the following advertisement: "Playing Cards to be sold by the Printer hereof."

†Another series of invitations printed on the back of playing cards was issued in 1783 for a ball given at Hacker's Hall in Providence in September of that year. Two of these invitations are reproduced in E. M. Stone's *Our French Allies*, pp. 254, 611.

*Words italicized are written in by hand on the invitations.

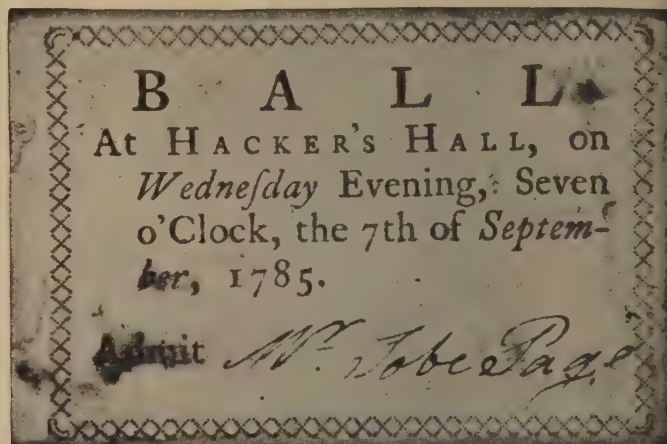
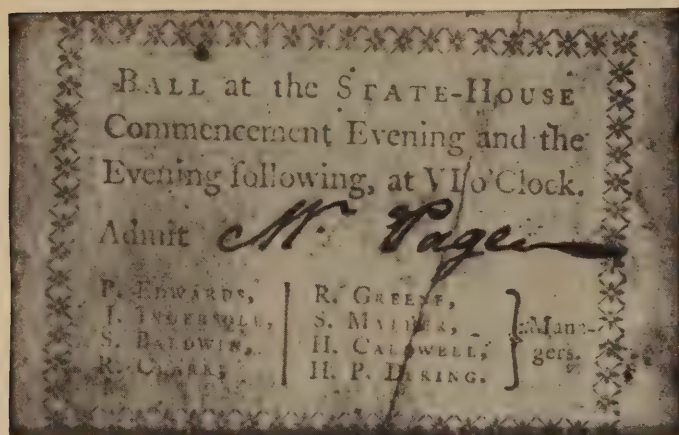
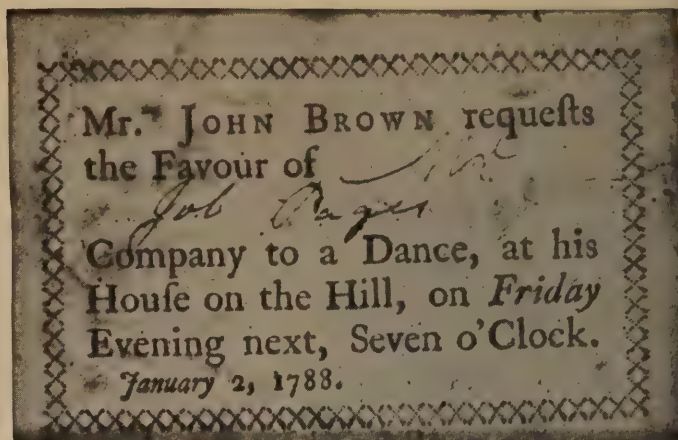
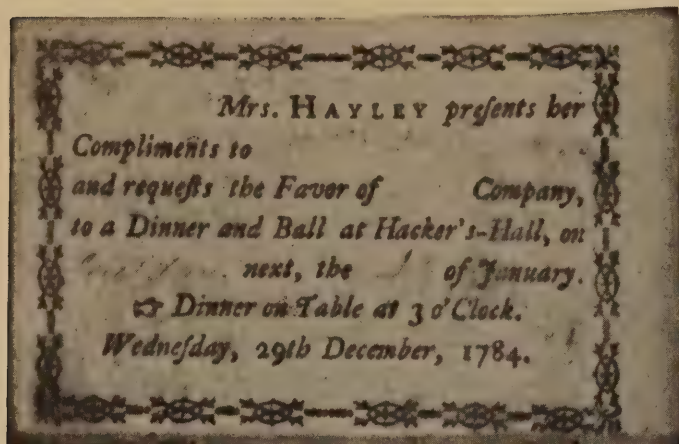


Fig. 3 — BACKS OF PLAYING CARDS USED FOR INVITATIONS

- a. Obverse, Two of Hearts.
c. Obverse, King of Diamonds.
Owned by R. H. Ives Goddard.

- b. Obverse, Ace of Hearts.
d. Obverse, Five of Hearts.

Diamonds appears the following manuscript receipt:

Providence June 22, 1773. Rec'd of Mr. Joshua Hacker Three Hundred Dollars in full for the one half the Sloop Neptune, sold him. Clarke & Nightingale.

R. H. Ives Goddard of Providence has a number of invitations and tickets printed on the backs of playing cards. These date from the latter part of the eighteenth century, and have been handed down in Mr. Goddard's family.

George Washington used printed invitation cards. The one preserved in the Shepley Library, Providence, reads:

General Washington presents his Compliments to Major Dexter and requests the favor of his Company at dinner on Monday next. Dinner at 5 o'Clock.

The card is the size of a playing card, but bears no playing card device (Fig. 4).

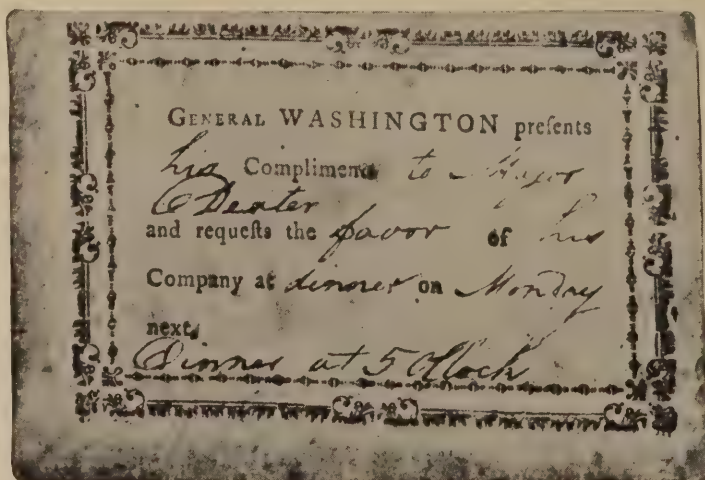


Fig. 4 — A WASHINGTON INVITATION
Playing card size but without design on the back.
Owned by the Shepley Library.

It would seem to date from before Washington's Inauguration in 1789.

With a steady increase of wealth and culture in America the amenities of social intercourse become more elaborate. As the states grew and developed, and aped more and more the polished social life of Europe, verbal invitations were supplanted by written ones, and written occasions, replaced by printed cards. Fashion is an ever changing monster; and, by Adams' administration, the use of printed playing card invitations had come to be considered a *faux pas*. President Adams, in 1797, issued engraved dinner invitations. One of these, still preserved (Fig. 5), reads:

The President of the United States requests the Pleasure of Mr. Champlin (R.I.) Company

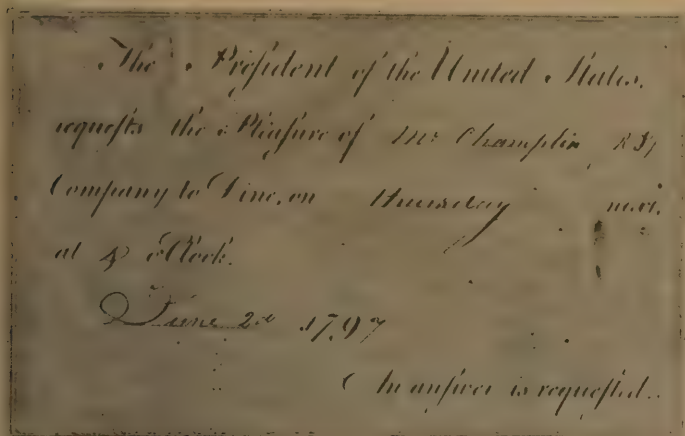


Fig. 5 — A PRESIDENTIAL FORM
Used in 1797 by President Adams.
Owned by the Rhode Island Historical Society.

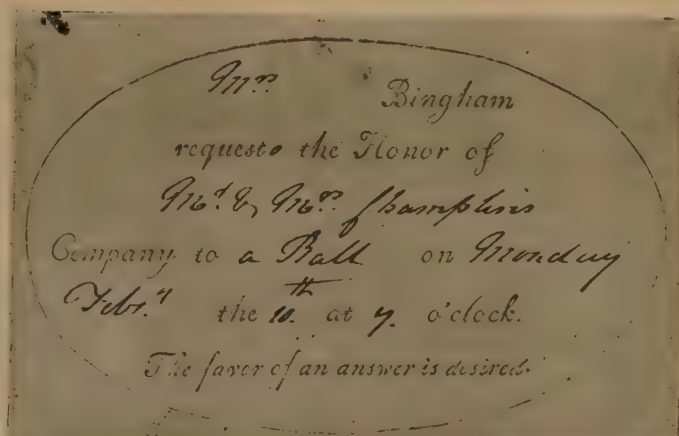


Fig. 6 — AN ADJUSTABLE FORM
Capable of use for almost any party which the Bingham might care to give.
Owned by the Rhode Island Historical Society.

to Dine, on *thursday* next at 4 o'clock, *June 2d 1797*. An answer is requested.

William Bingham, member of the Continental Congress, and his wife had invitations printed in script type and so worded that they could be used by Mr. or Mrs. Bingham for almost any sort of invitation. The one preserved reads:

Mrs. Bingham requests the Honor of Mr. & Mrs. Champlin's Company to a Ball on Monday Febry the 10th at 7 o'clock. The favor of an answer is desired.

Unfortunately this invitation is undated (Fig. 6).

The following old invitation, though not printed, is interesting on account of its gracious phraseology. It reads:

Mr. Wiseman's respects to Mr. C. G. Champlin, will be happy in his company at dinner on tuesday next 3 o'clock.

An early nineteenth acceptance reads:

Mr. & Mrs. Rutledge will, with great pleasure, do themselves the honor of dining with Mr. & Mrs. Champlin on Monday next.

Another similar one reads:

Mr. Overing's compliments to Mr. Champlin & begs the pleasure of his Company at Dinner on Thursday next at 3 o'clock.

It is dated *Tuesday noon*. A manuscript invitation of 1820, with gallant wording, is as follows:

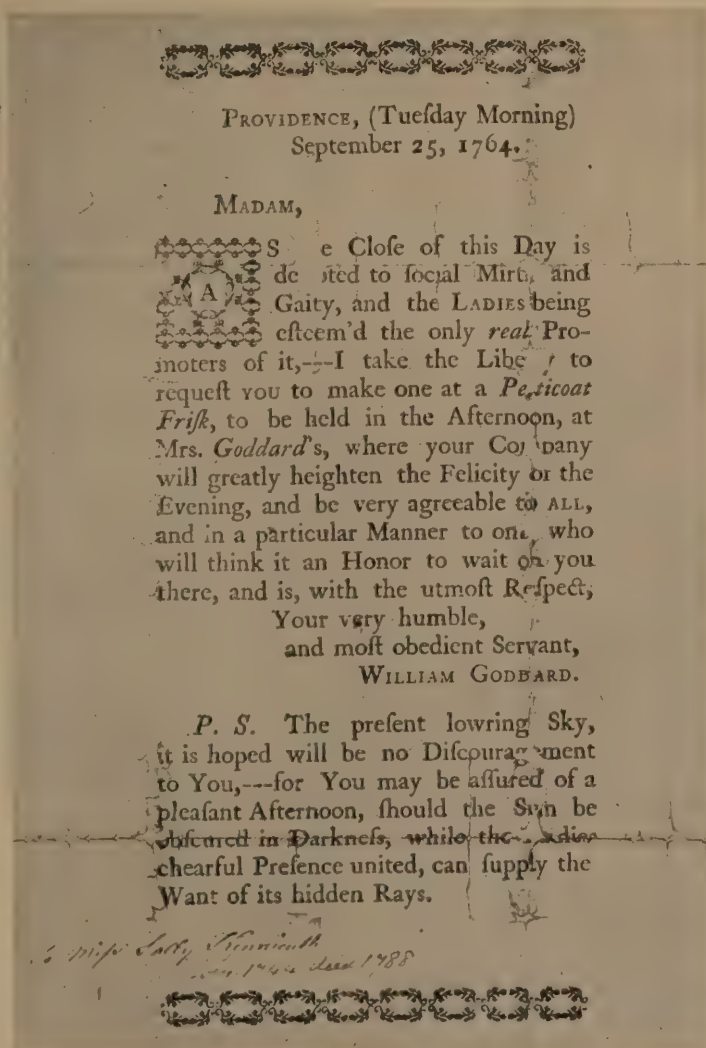


Fig. 7 — THE PERFECT HOST
William Goddard issued this broadside invitation on a sheet 7½" x 12¼".
Owned by Mrs. C. Oliver Iselin.

Colo Pickering asks the favour of Mr. Champlin's company next Saturday at a fish dinner at 4 o'clock. Monday Jan'y 7, 20. An answer is requested.

The following acceptance, however, sounds somewhat strange to our ears:

Mr. Hunter will do himself the pleasure to wait on Mr. Champlin at Dinner on Thursday next.

But of all the old-time printed invitations with which I am acquainted, the most sprightly is a broadside issued in 1764 by William Goddard to announce an entertainment which the genial host describes as a *Petticoat Frisk*—an entitlement, by the way, which hardly suggests the sedate formalism which we are inclined to ascribe to social functions of the eighteenth century. A surviving original of the broadside, belonging to Mrs. C. Oliver Iselin of New York and Newport, is here reproduced in size sufficient to admit of its perusal (Fig. 7). A script notation in the lower corner of the sheet informs us that this particular copy was addressed to Miss Sally Kennicutt "born 1744, died 1788." Miss Sally, therefore, was twenty years of age when she attended the Goddard Frisk—which, if it ran true to traditional form, may well have marked an epoch in the young person's life.



Fig. 1 — THE SO-CALLED CASWELL CARPET (1835)

Embroidered by Zeruah Higley Guernsey during the two years or more preceding 1835. Wrought in chain stitch on a coarse homespun ground. For coloring, see detail pictured in the Frontispiece.

Size approximately 12' x 13½'.

Privately owned.

The Caswell Carpet

By MARY GERRISH HIGLEY

BEGINNING at the beginning: Zeruah Higley Guernsey made a carpet twelve feet wide by thirteen and one-half feet long. She started with the wool on the back of the sheep which had been given her to supply her own spinning; and it was her own hands, or the hands of persons in her own home, that — from shearing the sheep to decorating the carpet — performed every step of the

been completed, she kept the lady and her swain covered with another design sewed tightly over them. Those who have given the carpet later care have, however, particularly valued this square, if for no other reason than because the costumes of its personages lend verification to the 1835 which *Z H G* embroidered along the edge of her completed opus (Figs. 1, 2).

The colors used throughout the carpet are home-dyed — derived from whatever source experience and ingenuity revealed to be the secret of black, brown, blue, pink, yellow, green, white or red. Coloring is as varied as design. Combinations of colors, square by square, are either true to nature or true to fancy; but, however used or united, the dyes hold their value even in fine gradations of tint.

Besides that on which Zeruah placed her initials, two squares in this carpet are signed. There were, it seems, in Zeruah's family, during some part of the time when she was making the carpet, two young Indians of the Potawatami tribe, who were students in the Castleton Medical College. These young men were virtually the guests of the town during their medical course; that is, to help the lads through college, the townspeople took turns in giving them a home. When Mr. Guernsey took his turn, the young Indians became much interested in the carpet, and each contributed a design to its series. It is known that the square signed *By F B* is Francis Baron's (Fig. 2a); and it is assumed that the square marked *L F M* is the work of his companion (Fig. 2).

Zeruah Guernsey married in 1846, thereby changing her name to Caswell. She continued to live in her home town of Castleton where she achieved a ripe old age. Her carpet



Fig. 2 — DETAIL OF THE CASWELL CARPET

work. Emphatically is this true, for Zeruah's father was a maker of spinning wheels and of machines kindred to them. Tradition even goes so far as to tell us that Mr. Guernsey made the wooden needle with which his daughter put in the colored work of her carpet.

The carpet was finished in 1835. Memory of what the maker said of her method recalls at least these details: she always declared that she did the work "on a tambour frame"; she described the figures in color as done in "double Kensington stitch"; she claimed for the period of making only the very short space of two (some say three) years. However long or short the period, the process was strictly personal!

The carpet is divided into squares — each square carrying a design wrought in various colors against a black ground (Fig. 1). These designs, no two of which are alike, are absolutely original; and, besides displaying a great variety of motives, indicate no small artistic skill on the part of the maker. Flowers, leaves, a rooster, butterflies, birds, cats, fruits, puppies, ferns and a man and a woman appear — these last interpreted, by the romantic, as the pair who, Zeruah Guernsey prophesied, should one day keep house on her carpet; by the profane, as Adam and Eve in the Garden of Eden.

Apparently Zeruah had qualms as to her success in depicting the human face and figure, for, after the carpet had



Fig. 2a — DETAIL OF THE CASWELL CARPET

This and the preceding illustration exemplify the maker's sure and versatile feeling for design and her steadfast emphasis upon the quality of the silhouette — a characteristic inherited from the eighteenth century.

she always kept on the floor of her seldom-used parlor, which, however, she was ready, with slight urging, to allow callers to invade that they might see and admire the masterwork of which she was as fond as she was proud. It gave her particular pleasure to tell of how the family cat, walking one day about the parlor, came upon the embroidered blue feline of baleful mien that glares so steadfastly from one of the carpet's lower rectangles (Fig. 3). The family pet paused, gave a return glare, arched her back and spit viciously at her brilliant rival.

In certain dwellings of earlier days fireplaces seem to have constituted a summer problem. Their yawning emptiness offended, and it was countered occasionally by stuffings of foliage or dried grasses, occasionally by the seal of a fireboard. But, even when the chasm had been obscured, the ugliness of an unused



Fig. 3 — THE CASWELL CARPET CAT

A blue and white feline whose steadfast and baleful gaze is reputed to have exercised a strange influence upon the actual tabby of the Caswell family. The striped carpet of the background offers documentary evidence as to the normal floor covering of place and period.

hearth remained to disturb the housewifely sense of domestic propriety. It must, of course, be eliminated by some form of covering. Zeruah Guernsey met the situation — in so far as her parlor hearth was concerned — by equipping her carpet with a kind of detachable apron, lightly stitched in place, and hence readily removable in winter when sparks might be flying, and almost as readily returnable to its modest function of covering

the hearthstone in summer. This particular unit of Zeruah's carpet with its superbly bold pattern of leafage, fruits and flowers is unquestionably the finest of the lot. Among early embroideries I know of nothing to surpass it.

A Note on Embroidered Carpets

By THE EDITOR

ENTIRELY aside from its interest as a *tour de force* of early nineteenth century handiwork, the Caswell carpet constitutes a textile document of no inconsiderable importance. The latter circumstance justifies reproducing a portion of this carpet, in color, as frontispiece to this number of ANTIQUES, and the printing of black and white engravings of the entire example together with some of its details.

Whatever Zeruah Guernsey's name for the stitch in which she wrought her work, it is, in essence, the ancient oriental chain stitch — which, curiously enough, is the standard stitch for the embroidered carpets of Spain, and which was used, in conjunction with other stitches, for embroidered English carpets. In short, this industrious needlewoman in a small northern Vermont town conducted her work quite according to traditions already some centuries old when she conceived the idea of beautifying the floor of her father's best parlor.

No doubt she was driven to use her own ingenuity in design and her own patient needle in manufacture by the same urge which, in previous centuries, had prompted other women — in provincial England, Germany, France, Spain and, probably, other countries — to a like industry; namely, the desire to emulate the possessions of those who owned imported or professionally woven floor coverings.

Zeruah invented her own designs; and these were such as we might properly expect from one who, born in 1805, had been brought up among reminiscences and reminders of eighteenth century forms and methods, yet was sensitive to the new tendencies of the nineteenth. These designs, in short, may be said to look two ways at once — back to the eighteenth century, forward to the nineteenth. For the most part, however, they appear to be dominated by the earlier period: almost every motive, floral or otherwise, is

highly stylized; and, more particularly, each bit of pattern is worked with careful reference to its contour and to the play and sparkle of each element against the dark background. This feeling for outline or — perhaps better — for silhouette is a manifestation characteristic of almost all European design previous to the nineteenth century. In the nineteenth century, on the contrary, we find naturalism taking the place of stylization and mass effect substituted for emphasis upon contour.

Zeruah Guernsey never once loses her feeling for sparkling pattern, but she does occasionally yield to the dictates of naturalism — not so much in her depiction of the lover and his lass as in that of some tumbling puppies and kittens and of an extraordinary blue cat. In each of the latter three the background is no more than a symbol, devoid of perspective; but it is important, for it unmistakably represents a simple rag carpet. The normal carpeting of Zeruah's house we may, therefore, safely infer to have been the woven rag strip.

Probably the young woman had never yet heard of the hooked rug. If she had, we may doubt that, when she was moved to embellish the parlor floor with a carpet, she would have bent her energies to the laborious, albeit traditionally sanctified, method of embroidering, when the easier technique of hooking would have sufficed. The hooked rug was, however, presently to appear in answer to the demands of womenfolk who wished to modernize their dwellings in approximation, at least, of prevailing styles, but who lacked the long patience of Zeruah Guernsey.

But Zeruah was not the only patient person of her generation. In 1844 Mrs. E. G. Miner of Canton, St. Lawrence County, New York, sent to the state fair, for exhibition, a carpet sixteen feet square, which she had designed and embroidered with her own hands. The piece arrived too late



Fig. 1 — ENGLISH EMBROIDERED CARPET (eighteenth century)

Worked in cross-stitch and chain stitch on canvas. The extraordinary similarity in form and technique between certain motives in this carpet and those in the Caswell carpet is worthy of consideration. Note, too, the careful insistence upon preserving the sparkle of individual forms against the background, even in the case of flowers in baskets.

Owned by the Victoria and Albert Museum. Published by permission.

for the intended purpose, but so much interest did it arouse that it was given a special display by itself. At the time it was described as showing a border, consisting entirely of bouquets of flowers, and a central series picturing groups of cattle, sheep with their shepherds, hunters on the trail of buffalo and moose, game birds, and what not else (Fig. 2).

The making of this carpet occupied the spare time of Mrs. Miner for a period of seven or eight years. The designs she drew herself upon bagging, using a bit of charcoal as a medium. Doubtless she derived many of her pictorial

ideas from such illustrated books as were accessible to her. For her stitch she employed what has been described as "satin or Kensington stitch." Satin stitch, however, it is not. In fact, it appears to be a chain stitch very similar to that used in the Caswell carpet.

The wools for Mrs. Miner's embroidery, it is said, had to be made from stocking yarns and ravelings from knitted garments. In this fact lies a suggestion as to hooked rug origins — scarcity of wool yarn as family life became increasingly separated from the flocks and herds of agriculture



Fig. 2 — DETAILS OF THE MINER CARPET (1844)

Embroidered by Mrs. E. G. Miner of Canton, New York, and completed in 1844. The carpet has been broken up and its parts distributed among members of the family. In comparison with the Caswell carpet, it shows increased interest in pictorial naturalism and a decreased interest in qualities of linear design. The stitch appears to be chain stitch.

Owned by Miss Fanny E. Weed.

and from the primary home-crafts of spinning and weaving. Such

be, even than the Caswell carpet — is a small rug which was

scarcity would have been offset by increased use of manufactured cloth with the incidentally considerable addition to family supplies of rags.

The design of the Miner carpet displays little or none of the eighteenth century influence which is apparent in the Caswell example of nine years before. The delineations of bird and animal form are not in the least stylized, but are as carefully pictorial as the artist could make them. The handling of the groups of flowers in vases perfectly displays the Victorian fondness for heavy mass effects, in contrast to the previous era's use of more open patterns. Again, the leaf borders which frame Mrs. Miner's floral medallions are strongly suggestive of those with which hooked rugs have made us familiar. Indeed, the floral squares themselves, with their strongly marked centers and heavy borders, are definitely suggestive of the patterns of hooked rugs.

In 1844, when it was completed, the Miner carpet was viewed as something of a wonder. Such pieces were necessarily the exception in America. It is probable that only few were ever made here; exceedingly few are known to have survived to this day. The Metropolitan Museum owns a sad-colored, rather ugly example worked in cross-stitch on strips of sacking, sewed together (Fig. 3). It is said to have come from northern New York, and has been assigned to the year 1810 or thereabouts. Unless there is documentary evidence in support of that year a later one would seem more appropriate. An early specimen — earlier, it may well

be, even than the Caswell carpet — is a small rug which was found in Maine a few years since (Fig. 4). A fabulous antiquity was claimed for it. On a fine blue ground bordered with buff and worked over in greens, reds and darker shades of brown and blue, crossed cornucopias, flanked by baskets of flowers, appear. The pattern is wrought with fine wool on linen. Color, materials, design suggest any of the years between 1795 and 1825. The stitch here is that irregular approximation of satin stitch which some call *Kensington* — a term concerning whose definition no two persons appear to agree. It is reasonable to believe that this rug is of New England make.

Germany is known to have produced embroidered carpets as early as the fifteenth century; and the tradition appears to have carried over into the German settlements of Pennsylvania, where needlepoint rugs, safely attributable to the early nineteenth century, occasionally turn up. In pattern these are quite different from the homemade carpets of other sections of America. The designs are severely geometrical, though by no means symmetrical, and suggest an inspiration similar to that which expresses itself in the contemporary *Paradehandtücher*, or embroidered towels, of which the Pennsylvania German housewife was so proud.

A typical, though perhaps unusually fine, example of Pennsylvania embroidered carpet is among the collections of Mrs. J. Insley Blair of Tuxedo, New York (Fig. 6). The picture of it here reproduced should be compared, as a correction, with two rugs illustrated in *Early American Arts*

and Crafts* and there assigned to the eighteenth century. These two specimens apparently belong to the category of hooked rugs; neither of them is typical of Pennsylvania; and it is a fair guess that both are of a somewhat advanced nineteenth century origin.

But to return for a concluding moment to our embroidered carpets: from this brief study may any decisive conclusion be drawn as to early American floor coverings in general and in particular? Probably not. The number of dated examples of any kind is insufficient to afford material for generalization.

Yet excessively rare as embroidered American carpets have always been, those which survive afford exemplification of

*Harold Donaldson Eberlein and Abbot McClure, *The Practical Book of Early American Arts & Crafts*, Philadelphia & London, 1916, p. 284.

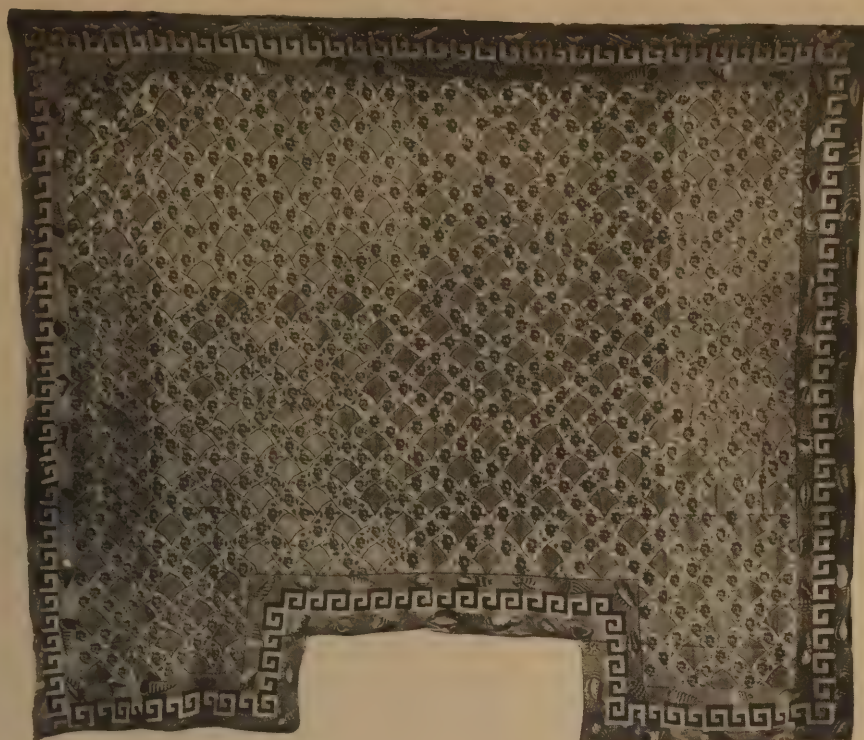


Fig. 3 — A CROSS-STITCH CARPET (nineteenth century)

This carpet appears to be the one cited in George Leland Hunter's *Decorative Textiles*, and there attributed to New York State workmanship about the year 1810. Wrought in cross-stitch on burlap strips which have been sewed together, it may quite well be later than the surmised date. The design, whose coloring is somewhat sad, appears to be based on a brocade pattern.

Size approximately 18' x 15'.

Owned by the Metropolitan Museum of Art.

the persistence, in American life, of a very early European practice. Such floor coverings appear to have come into being in this country at a time when bright, factory-made floral carpets—whether produced in England, in France, or at home—had reached a point of sufficiently extensive distribution throughout the United States to make the ownership of something at least similar appear highly desirable to the ambitious housewife. Thus, perhaps, the embroidered carpet serves as a kind of forerunner of the hooked rug—the latter a type of carpeting which of-

fered the advantages of comparatively speedy production, and of adequate durability; a type, further, which, as rags from manufactured cloths became plentiful and home-grown yarn grew relatively scarce, afforded inter-



Fig. 4 — EMBROIDERED RUG (late eighteenth or early nineteenth century)

Worked on a linen ground with fine wool yarn. The character of the pattern, the materials, the stitch and the method of shading suggest the eighteenth century; but they are, more probably, an early nineteenth century carry-over.

Size approximately 60" x 30".

Privately owned.

esting utilization for materials which had become plentiful and cheap.

This, rather inevitably, brings us back to the perennial and as yet unanswered question as to the date when hooked rugs first came into use, and as to the nature of the floor coverings which they superseded. As to the first question, it is provable beyond peradventure that the technique of hooking, almost precisely as it was and is applied in the production of hooked rugs, was known in the eighteenth century; but it was applied to the making of bedcovers, probably not of carpets. Such bedcovers—wrought in wool yarns on a homespun wool foundation—constitute a chapter yet to be written, though the material for its writing is at hand.

These bedcovers, oddly enough, were not infrequently dated, and, surviving specimens, or fragments of specimens, have occasionally been mistaken for rugs—a circumstance which may account for exaggerated notions as to the age of the latter.

Concerning the floor cover-

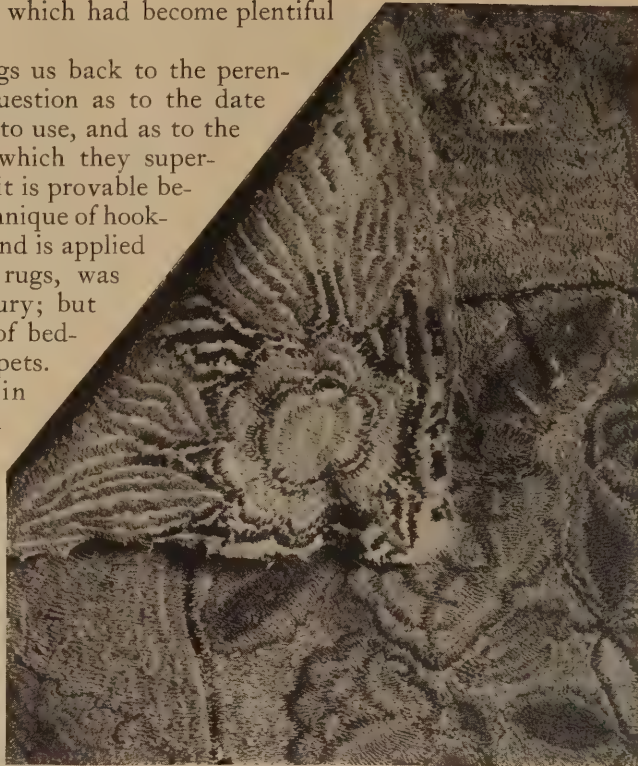


Fig. 5—DETAIL OF EMBROIDERED RUG

Illustrating the surface stitch and corner turned over to show material and workmanship on the under side of the piece pictured in Figure 4.

ings actually and generally used in the American Colonies during the seventeenth and eighteenth centuries and the first decade or two of the nineteenth, so little is known as to amount almost to nothing. It is significant that neither the word *carpet* nor the word *rug* occurs in the index of Halsey and Tower's exhaustive treatise *The Homes of Our Ancestors*.

Yet it does not follow, because little information on the subject of carpets in early American homes has thus far been gathered, that no more is obtainable. The proper inference is that here is a field well worthy of the investigator's careful cultivation. Some data as to imported floor coverings have already been assembled; we know when shop manufacture of carpets began; but our need is for enlightenment concerning early domestic procedure.



Fig. 6—PENNSYLVANIA GERMAN EMBROIDERED CARPET (c. 1825?)

A geometric design worked in cross-stitch in what is to all intents a sampler pattern. The billing doves—somewhat less unanimous at one end of the rug than at the other—seem to imply that this was part of a wedding outfit. The similarity between this design and that of Pennsylvania embroidered towels is obvious.

Size approximately 5' x 2½'.

Owned by Mrs. J. Insley Blair.

The Lost Art of Daguerreotyping

By CHARLES ABEL

THE author of an interesting article in the July, 1925, number,* on the so-called *plumbeotype* process, takes occasion to point out that in reality Plumbe, the originator, merely worked out a method for recopying daguerreotypes on lithographic stones in order that duplicates might be struck off. The old saying that the human mind travels in cycles has thus again proved true, when one learns that Niepce, a forerunner and later coworker of Daguerre, was endeavoring to find a way of exactly reversing this process — of making it more easy to obtain lithographic copies. Niepce wished to find a simple way of copying without going through the arduous process of printing from the stones; but his experiments were far more important in their eventual results. However, the daguerreotype, which was the outcome of his and Daguerre's labors, was, like the modern autochrome, or color photograph, complete in itself, and each duplicate required an additional exposure. Thus we find Plumbe, some six years later, reverting to the lithograph to copy the daguerreotype.

It is almost a hundred years ago — in 1839 to be precise — that Daguerre announced his momentous discovery of the process that bears his name. And in this short space of a century, daguerreotype has flourished like the green bay tree, then drooped and finally withered away. To-day little is left to remind us of this forerunner of present-day photography. Here and there in museums and in some of the more fortunate private collections of our older families are to be found these quaint old pictures. So common were they at one time that they were called *tintypes*, and to this day are sometimes so termed by the uninitiated. In reality, however, the genuine daguerreotype is as far removed from the tin monstrosity of the sidewalk hawker as a Rembrandt from the modern chromo.

Louis Jacques Mandé Daguerre came by his interest in — shall we say — photography, quite naturally. He was born near Paris, and became, in time, one of the most celebrated scene painters of history. Like most artists, he was a poor business man; but his working methods were original

and, in his searching for improvement, he finally happened on the use of the *camera obscura*, or reflecting mirror, to obtain more realistic effects. Enamored with the beauty of the images produced by his camera, he became obsessed with the desire to make these images permanent. Accordingly, he experimented for a considerable time with various phosphorescent substances, but unsuccessfully. Fortunately for the life of today, his was not a nature that is easily discouraged, and he continued his efforts along other lines which later seemed to him more promising.

In 1826, through the good offices of a man named Chevalier who conducted an optical shop and supplied the experimenter with materials, Daguerre made the acquaintance of Joseph Nicéphore Niepce, whose interest in photography had started, quite legitimately, with an endeavor to find a method for automatically copying designs on lithographic stones. Niepce, working from a somewhat different angle, had, at the time, developed his process far in advance of Daguerre's experiments — for he had reached the point of actually making pictures. His method required exposures lasting some six or eight hours, so that he was naturally limited to objects of still life. He had been working on various metals and even on glass — his more successful results being obtained on silver plates which were "fixed" with iodine vapor.

Daguerre and Niepce eventually formed a partnership, and continued their experiments until Niepce died in 1833. Daguerre,

however, carried on with unabated perseverance, and, by 1839, had actually succeeded in bringing before the scientific world a practical process which made it possible to photograph living models. Daguerre and a son of Niepce were substantially pensioned by the French government; and, in accordance with the terms of the pension agreement, published their process in 1839 with governmental sanction.

While simple in themselves, the various steps of the work involved considerable labor for the operator as well as excruciatingly long posing on the part of the sitter. It is not surprising, therefore, that, when the collodian process



Fig. 1—JENNY LIND

A hitherto unpublished daguerreotype of Jenny Lind, taken in St. Louis during one of her tours of the country. The artist was Enoch Long, who was born in Hopkinton, New Hampshire, in 1823, went west in 1842, and conducted a gallery in St. Louis from 1846 to 1866. Mr. Long remained in business as a photographer after the daguerreotype process had been superseded by wet plates. He finally moved to Quincy, Illinois, where he conducted a studio until the time of his death.

Owned by Francis Lane Childs of Henniker, New Hampshire.

*See ANTIQUES, Vol. VIII, p. 27.



Fig. 2—CASE WITH PORTRAIT OF NATHANIEL G. CHAPIN OF BOSTON (1817-1893)

Seldom do we find as excellent a combination of fine daguerreotype portraiture and handsome case, both in a condition of almost perfect preservation. The photograph brings out the stamped pattern on the scarlet velvet lining, as well as the combination of gilt metal mask over the plate and the very narrow metal frame over the cover glass. This daguerreotype still retains such a high degree of polish that unless held at a particular angle the surface is absolutely mirror-like and only the highest lights of the image appear.

Owned by Miss Jean T. Chapin, Cleveland, Ohio.

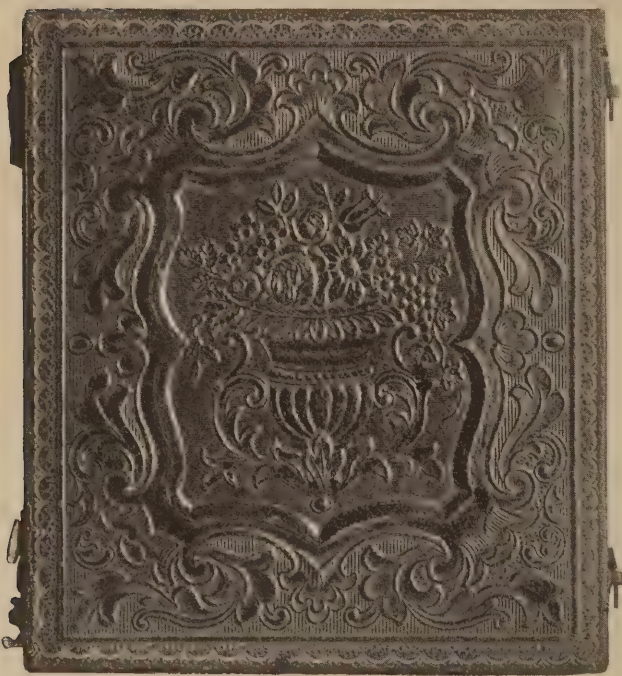


Fig. 3—EXTERIOR OF THE CASE IN FIGURE 2

The design is heavily marked on the leather—the extreme edge being stamped in gold. The regularity of the pattern is evidence of die stamping rather than hand tooling.



Fig. 4—CURVED TOP VULCANITE DAGUERREOTYPE FRAME

A type very seldom found. Nearly all of these pictures were placed in covered cases, but here we have one that was evidently intended to be used easel fashion. Inside the frame is an intricately patterned gilt metal mask. The portrait is that of Melinda Keith Brooks (1787-1865) and is in the possession of the Brooks family of Cleveland, Ohio.



Fig. 5 (left) — PLUSH-LINED CASE

The only signs of age are slight discolorations and wear in the upper corners of the plush lining. These cases were quite complicated affairs. Each picture was first covered with an ornate gold-plated mask or surround; over all went the cover glass and then a narrow gilt metal frame; the whole was then inserted in a close-fitting cloth box. Here we find two of these cloth boxes again mounted in the vulcanite, with a plush covering to prevent rattling or breakage.

polishing might not be torn on the sharp edges of the plate. The plate was then mounted on a block and clamped to a table, after which very fine rottenstone, moistened with alcohol, was sprinkled over the surface. This powder was then rubbed round and round on the plate with a circular motion of the hand until an absolutely smooth surface was obtained. After cleaning, the plate was again handbuffed, but this time on a block with a swinging support. The buff used in this operation was a board some four inches in width and about two feet in length, padded with several thicknesses of flannel and covered with buckskin on which was sprinkled the finest rouge.

These initial operations were among the most important, as lack of the most careful handling throughout would result in scratches marring the finished plate. Properly handled, the

appeared in 1851, daguerreotyping came to a speedy, if untimely end. Its importance, though, as a step forward in scientific accomplishment is very great; and, entirely aside from the old-fashioned charm of daguerreotypes, there is insufficient warrant for its complete relegation to obscurity. As a matter of fact, aside from a few casual paragraphs in most histories of photography and one complete set of apparatus to be found in the Smithsonian Institution at the National Capital, not even the older photographers of today can tell us much about the actual workings of the process. In view of this circumstance, a brief explanation of the many different steps required to produce a daguerreotype may not come amiss, and may help to engender a little more appreciation of the painstaking craftsmanship and almost loving care of the old-time daguerreotype artist.

The first requisite was a hard-rolled copper plate, heavily silver-plated. Such a plate had to be brought to a high degree of polish, necessitating a considerable supply of elbow grease and patience on the part of the unlucky assistant charged with this function. As purchased, the plates were flat and smooth. The edges were then turned down and the corners clipped — this being accomplished in a special machine in order that the buffs used in

plate would attain a bright black polish, when it was ready for sensitizing. For this sensitizing a dark room was required, equipped with a yellow window to permit safe examination of the plate. Two coating boxes were used — one for iodine and one for bromine. The boxes were alike except that the bromine box was about twice the depth of the other.

The plate was slid into the box in a long carrier so arranged that, when clamped down, the plate exactly fitted over a rectangular glass jar in the box. First, the polished plate was placed face downward in the iodine box, in the bottom of which was a considerable quantity of iodine scales. Here it remained until the iodine fumes turned its surface to a rich straw color. It could be removed from time to time and inspected by the light of the yellow window without damage. When the color seemed satisfactory to the operator, the plate was transferred to the other box



Fig. 6 (right) — VULCANITE CASE: EXTERIOR

Differing from the papier-mâché or leather style in that it gives virtually the appearance of a shallow jewel box rather than a container for pictures. The pattern, excellently reproduced in the photograph, is repeated on the bottom of the case, and is molded in very high relief. The interior of this case appears in Figure 5. Owned by W. P. Melville of the Union Carbide and Carbon Research Laboratories, New York City.

for which had been prepared quicklime turned to a pinkish-orange color by the addition of bromine — about an inch of this mixture being kept in the bottom of the coating box. Here the plate remained until it turned to a dark orange in color, after which it was returned to the iodine box for a second and final treatment, reaching finally a deep brownish-orange verging on purple. The time required for all this was variable, depending on the operator's eye for color and the temperature of the room — cold tending to delay the coating.

The plate was now light-sensitive and ready for exposure, having upon its surface a thin layer of bromoiodide of silver. In the early days, exposure occupied many minutes, though later improvements in both cameras and lenses materially reduced the time required. Even so, it was necessary to use head and back rests to keep the sitter from moving, which accounts for the cramped, strained expression noticeable in many daguerreotypes.

The equipment of the "gallery" of those days was not so different as might be expected from that of some of the older photographic studios of today. Of course, artificial light was unknown for photographic purposes, and the artist had to depend entirely on the uncertainties of the sun. Various mirrors and reflectors were used, however, and these, together with the camera and the ubiquitous head rest, composed the average gallery equipment. Considering the inconvenience and discomfort of this method, it is difficult to realize the great vogue of daguerreotypy in its day. Popular it certainly was, and sitters posed for hours on end in an endeavor to obtain a satisfactory likeness of themselves.

The exposure completed — and this was in itself no small ordeal for both artists and sitter — the next step was development, again in a dark room. In the course of this process the plate was exposed to mercury fumes over an iron vessel in the bottom of which had been placed a quantity of pure mercury heated by an alcohol lamp. The temperature was maintained at approximately 125° Fahrenheit — a thermometer fastened to the side of the vessel

serving as indicator. The development could be examined from time to time in a dim light; and, when the image had fully appeared, a solution of hyposulphite of soda was repeatedly flowed over the plate until, in the operator's judgment, all the iodide not acted upon by the light had been removed. After a thorough washing and drying, chloride of gold was flowed on the plate, which was then heated over a spirit lamp until sufficient gold had been deposited to produce the tone desired. After cooling, the plate was again washed, and received a final quick drying over the alcohol lamp.

This completed the work, with the exception of binding the edges of the plate to a cover glass and mounting the whole in an appropriate case. These cases themselves add no little interest to the collections of daguerreotypes still to be found. The majority were made of cedar wood, covered with leather, die-stamped in intricate patterns and with the border designs frequently tooled in gold. Most cases consisted of two parts — the frame for the picture and a plush-lined cover, hinged together. The plush lining of the cover half was also hot-stamped with a conventional design. The combination of leather, plush, gilt metal, glass, more gilt metal and finally the daguerreotype itself lent an atmosphere of value and importance to the picture even of a comparative nonentity. Covers were not invariable, however. We remember seeing a most unusual daguerreotype of a baby, which, including the surrounding case, was only twice the size of a postage stamp, and was unprovided with a protecting lid.

Even more ornate than the leather-covered cases were those made of vulcanite moulded into very elaborate bas-relief. Here too, at times, the cover half was omitted; and, instead of serving as a lidded protecting box, the vulcanite case became a decorative frame. So many and varied are the styles of daguerreotype cases and frames that it is almost impossible to lay one's finger on any one and place it as of an assured period of manufacture. Even in fairly large collections no two cases will be found alike in pattern, and very few in size.



ENGLISH PEWTER BALUSTER MEASURES (eighteenth century)

A series of measures, ranging from a gill to a gallon capacity, once owned by the town of Brunswick, Maine. These, with the exception of the third and fourth from the left, are of the *double volute thumbpiece* type with *fleur-de-lys* lid attachment. The exceptions appear to have the *bud* thumbpiece.

Owned by Mrs. Francis B. Crowninshield.

Antiques of the Pennsylvania Germans

By WALKER LEWIS STEPHEN

ANTIQUES may, for certain purposes, be divided into two classifications: the crude, and the more elaborate. In my opinion the former has the greater appeal. Crudely fabricated articles, whether for adornment or utility, reveal volumes to the antique collector. They reflect handicap, tribulation, deprivation and love—the gamut of pioneer existence, when necessity was literally parent to invention. Only recently has this broad and ever widening subject begun to be explored, and the average mortal scarcely realizes what a fund of information, both historical and educational, lies buried in the simplest of old domestic articles.

Only secondary in interest to the articles themselves are the names by which they are designated; and it is in this connection that we take up the subject of interior Pennsylvania and the expressive vernacular found in that region. In its variety of crude miscellaneous articles ranging from pottery to pewter and from stools to corner cupboards, no spot in the world is richer than the Pennsylvania counties of Berks, Lehigh, Lebanon and Lancaster. These are the key counties of that distinct type of people who are known as the Pennsylvania Dutch—in reality a mixture of English, Welsh, Scotch-Irish, Swedish, Swiss, Huguenot, Dutch and German immigrants, who were squatters in these counties at a time when interior Pennsylvania was inhabited by the Lenni-Lenapes, a subdivision of the great Algonquin family of redmen. Within half a century after settlement there was not only racial fusion but the formation from many tongues of one tongue, which, due to the dominant German element in the population, was essentially German.

In the Pennsylvania German dialect the student of philology will find a fertile field for research. For example, *tu-wok*, the vernacular for tobacco, is the original Indian word. *Hup-sa*, to dance or hop, is from the Scotch-Irish *hup-esaw*, a frolic. *Leb-ish*, meaning tasteless, is a deriva-

tive from the Huguenot; *molos-ich*, molasses, is from the English; *luch*, a hole or lake, is from the Swiss. Thus it is evident that the Pennsylvania German, or Dutch, language of today is a composite of a great number of European languages and a primitive Indian tongue.

It will be realized, then, that the vernacular names of

olda hous-rod, as antiques were classified in early nomenclature, are of particular interest to the antiquarian. There are not less than four hundred different, crude, hand-fabricated articles known today among these Pennsylvanians. They are made of tin, iron, copper, pewter, spelter, wood, clay, horn, bone, cloth, hair, pelts, leather, shells, straw and heavy paper. Each has its Dutch symbol—generally a circumlocutive, hyphenated word denoting particular employment.

The word *supa-lef'l*, tablespoon, is a construction from *sub*, soup, and *lef'l*, spoon. It really de-

notes a soup spoon. *Dish* is the equivalent of table. When one wishes to translate tablecloth one says *dish-duck*—*duck* meaning a cloth.* The word *tile* is of Anglo-Saxon origin, signifying a cover or shelter. How much more lilting and revealing is the Pennsylvania German *wetter-sicheler*. It tells us that a piece of burnt clay serves as a rain or weather deflector. Following the same principle, a corner cupboard is *ek-shonk*, or corner closet. Likewise, a cabinet-maker of decades ago was called a *shrein-er*, or maker of cabinets; a carpenter was described as a *zimmer-mon*, or building man.

Plant terms are just as interesting. The broad-leaved *plantago major* of the botanist becomes *seiorra-bletta*, pig's ear leaf, owing to a fancied relation of the foliage to the appearance of a porker's aural appendage. A logical change was made in the High German word for tansy, *rein-farren*, meaning clean fern. The Pennsylvania farmer noted that

*This, of course, is the German *tischtuch*—the German *t* having been transformed to *d*, a common linguistic alternative.



A PENNSYLVANIA GERMAN HOUSE (1714)

Built near Reading by Johann Moritz Gorricher. Totally different from the dwellings erected in conformity with English tradition, these German houses and their contents lend a vivid touch of color to the picture of early American life.

his cows yielded bitter milk after they had munched this herb. Therefore, the name for tansy became *kee-bidder*, or cow bitter. In much the same way the fusion of languages struck out many others of the pure words of each tongue and substituted terms which, although hyphenated and roundabout, were usually more descriptive and revealing.

If a visit were possible to an early Pennsylvania German workshop, it would, no doubt, be a profitable and engrossing experience. One would see the artisan astride a *schnitzel-bonk*, or cutting bench, whittling chair rungs and legs to a fine point of excellence with a double-handled drawing knife known as *schnid-messer*.^{*} Modern lathes had their origin in the lowly but indispensable *schnitzel-bonk* and its

^{*}The spelling of these words is necessarily phonetic and not according to any fixed standard. There might, perhaps, be differences of opinion as to whether the equivalent of soup is to be spelled *sub* or *sup*, and whether a cupboard is a *shonk* or a *shronk*. Considerations of this kind do not affect such brief notes as these.—Ed.

companion the *schnid-messer*. With a paucity of tools but remarkable technique were fashioned out of seasoned oak, hickory, walnut, holly and other woods countless treasures that seem to yield only to fire or to the axe.

As finishers, the Pennsylvania Dutch were supreme. Often has the owner of an old settee made in this period wondered where the maker got his mirror-like varnish. The secret of its base was hemlock gum; the vehicular solvent, rum; and the dryer, hand-pressed acorn oil. Berries furnished color. The modern finisher fails to reproduce the tints and enduring qualities of this ancient varnish.

In concluding my brief script on *Olda Hous-rod Fun der Pennsilfawnish Deitsh* (*Antiques of the Pennsylvania Germans*) I should like to impress upon my readers the opportunities still open to research in this field of antiques and of the vernacular names for them. Time will see such opportunities decrease, with consequent loss to posterity.

London Notes

THE winter's chill has gone, the rains are over, and above the gray old buildings in Piccadilly the skies are blue at last. The parks, St. James's, Hyde Park and Kensington, are ablaze with tulips and bluebells and daffydownillies, and the coster's barrows ply the streets, piled high with posies.

But best of all, to the collector's heart, is the great activity in the salesrooms, where one may at least see, if not buy, more glorious old things than I remember to have seen on sale for years. Then there is a huge list of art exhibitions, and no day is long enough for half the delightful things there are to do.

Take just St. James's, from where I write. Had I the wings of a — no, I mean, had I but a wing, I could throw a stone in any direction and it would light in either Burlington House, where the Royal Academy holds its Varnishing Day next Friday, or the Palace, or Foster's Auction Rooms, or the Willis Rooms or Christie's; and in each case it would be a lucky stone to light amongst such beauty.

Christie's is just now at the zenith of its most important sales. Today they were disposing of porcelain, furniture and rugs, and I noticed many foreign buyers, Dutch and French especially, and spoke to many from the States who were there for the first time. In each case their first words were, "How quietly it is done!"

And indeed it is, for the auctioneer seldom raises his voice above a conversational tone and the bidders raise only a finger, or, in times of great emotional stress, a catalogue!

Hearing chiefly of rare and glorious things and the rare and glorious prices paid for them, the outside public is apt to think that it would be useless for them to attempt to get anything themselves at Christie's. But they are quite wrong. There is no place in London where one can find, upon occasion, greater bargains. A friend not long ago, bidding herself, secured a pair of charming old Queen Anne chairs for £7; and another, two Hepplewhite mahogany armchairs, one with the three-feather splats, for £6.

The things to be sold are on view for three days before, and the sales begin at one o'clock and are of course over in time for tea.

During August and September there are no sales, and the great doors are closed to the public.

At the Willis Rooms, just across the street, there are always two and often three sales a week. On Wednesday, furniture; on Thursday, pictures; and very often on Friday, silver, china and miscellanies. All sales begin at one o'clock and, although one doesn't often find the most important things here, there are always some rare pieces. Here it was, two months ago, that the famous little *famille jaune* vases were sold in a room where the quiet was like that of the forest when the tiger walks. When these vases were finally knocked down for fourteen hundred and fifty guineas (having started at *ten shillings!*) the reaction was so great that a friend of mine got the next item — a wonderfully carved sixteenth century coffer — for £5!

At Foster's in Pall Mall, just behind the Willis Rooms and cater-cornered from the Palace of St. James, one may always be sure of finding something well worth while. On two days of the week they hold their sales: Wednesday, pictures; and Thursday, china, silver, glass, and all sorts of objets d'art. Here one may find rare old Mennecy sold for a large sum, or odd bits of Lowestoft or pink lustre for a few shillings, and, though one hears dismal tales of the difficulty the private buyer has in buying at some auction rooms, that never applies to any of those of which I write.

By the way, it is as well to know the rates of speed at which the various auctioneers sell, for when you want special things in the three different places on the same day, a little calculation makes it quite possible to leave Foster's at, say, two o'clock, after buying lot number 61, go through the little alleyway to the Willis Rooms for number 72, across to Christie's for 108, and be safely back at Foster's at three, in plenty of time to bid on number 130; for the rate of selling there is nearly always about sixty an hour.

At Steven's in Covent Garden one day last week, I timed Mr. Clive Stevens, the speediest auctioneer in London, and found he went at the record speed of one hundred and seven lots an hour! At this rate, be assured, one must do one's viewing well before-

hand, for the things are whisked to the table and off again in the twinkling of an eye; and, if one isn't careful, one may find oneself the unhappy owner of "two tons of negatives" instead of the "Papuan shrunk human head" for which one yearned. These two items as well as "the only known specimen of the great auk's egg" were actually sold under the hammer at this oddest of all London salesrooms!

And yet there are people who will go to the theatre instead, and pay for their seats, too!

A somewhat disturbing rumor is going the rounds in the London antique world. From time to time it has cropped up, but usually in the form of a query from uneasy Englishmen who see their heirlooms sailing away in every argosy to the western world, leaving England forever the poorer.

"Soon," they cry, "we'll have to be going to the States to buy English antiques!" Indeed the Leverhulme sales have proved that dismay is already justified, so that now actual attention is being given to talk of the restriction that may be made on the export of old period furniture and works of art, such as is already imposed in France and Italy.

A visit to a wholesale antique store opens one's eyes to the fact that England is letting go a prodigious number of her best pieces. *One hundred and thirty-seven tables and three hundred and ninety-six chairs* went from one place in one consignment last week, and these were all undoubtedly genuine — no other than the best is good enough for the American market. If this be only one of many instances where dealers are sending off a like number each week, there may well be cause for concern; but, so long as American dollars are preferred to the beauty that dollars buy, just so long will the lovely things that mean to us *Old England* go sailing across the seas.

For making a law is a solemn thing over here; and it takes us a longish time to develop a concrete fact from an abstract theory, and a still longer one to turn that theory into legal form. And yet, one does notice a certain uneasiness, and prices have risen enormously in the last six months. Even the simple cottage furniture which used to be so inexpensive — ladder-back chairs, Windsor chairs of yew and oak gateleg tables, of which every inn was wont to boast its dozen — has risen in price to nearly twice what it fetched in the salesrooms in November last.

By the way, we on this side are wondering how long it will be before oak comes again into its own in America. We admit the beauty of mahogany, and the elegance of satinwood, and to the golden walnut of Queen Anne we sweep a low bow. But before oak we pray.

The eighteenth century master craftsmen, reveling in their new-found Spanish wood, the beauty of which intoxicated them, conscripted their ancient friend, the oak, to serve as a mere lining

for the dress of the foreign charmer — a service undertaken with a noble meekness by the royal wood. To the mind of a Briton, however, no tulipwood or satinwood, mahogany or amboyna will ever take the place of the fabric which the stout fellows hewed and carved in the days of the Merry Monarch. And so it is oak with which our walls are paneled and oak which furnishes our churches.

But, until our cousins across the ocean come with us to pay it homage, I dare say it will remain possible to buy a Tudor chair for as little or less than one made of mahogany two hundred and fifty years later.

Last week a New England lady who is here buying most wisely for an American shop did something which offered food for thought. She wanted an extra box in which to pack a number of small and precious things to be taken home in her stateroom, for their greater safety. Did she squander some pounds on a silly steamer trunk, superfluous when once ashore? Not she. Wise woman that she was, she hied her to a Pall Mall auction room and bought, at a sale, a plain oak coffer for thirty shillings. It was stoutly made about the year 1800, as its adze-hewn interior and shaped angle feet attested, and its surface was mellowed by a hundred years of doughty waxing to a lovely brown. When it reaches its new home in New England, it will be a packing box no longer but a dignified and beautiful piece of furniture.

Nor are such plain, good old coffers hard to find. At the Caledonian Market — that Happy Hunting Ground of the small collector — I found, not long ago, just such a chest; but mine actually had a secret hiding place behind a sliding panel in the old fan case at the side, and its hinges were the original ones of wrought iron, two feet long.

A word in the tourist's ear. Whatever the haughty dealer may say in disparagement of the Caledonian Market, heed him not. "A motley collection of fakes and rubbish!" he will cry; but, go early enough and you will probably meet him there. At any rate, go once or twice prepared for disappointment, and the chances are that you will be astonished.

Where the things come from is a mystery, but come they do: charming old silhouettes — but beware of those signed blatantly with famous names; lovely faded samplers — but look out for those under glass, they are sometimes prints; delightful bits of china and fine needlework, and, once in a while, some amazing thing.

How many treasures may be had in some of the many markets of England! Armed with a fair amount of information on the subject in which you are interested, with a good lens in your pocket, which may otherwise be meagerly filled, you are pretty sure to come back home rejoicing.

Of some of these other markets, not perhaps so widely known as the Caledonian, I'd like to tell you more next month.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

THE DICTIONARY OF ENGLISH FURNITURE. By Percy MacQuoid & Ralph Edwards. New York, Charles Scribner's Sons, 1924. Vol. II, 360 + xi pages, 15 color plates, 830 halftone illustrations. Price \$35.00.

THIS, the second volume of a monumental work, covers in alphabetical order topics from *Chaise Longue* through *Mirrors*. Like its predecessor it is exceedingly satisfactory not only in its careful and scholarly historical discussions but in the choice of reinforcing illustrations. The word *Chandeliers*, for example, which is taken to include not alone hanging fixtures

but portable candlesticks as well, is accorded some twenty-five pages and upwards of fifty photographic illustrations. Thus it constitutes as comprehensive a treatment of the subject as one is likely to encounter anywhere. Much the same thing is true of *Mirrors*, to which are given better than fifty pages with thirty-seven illustrations. *Cupboards*, in great variety, are given an allotment of space and of illustrations whose generosity becomes the more manifest when one discovers that the portion devoted to *Court Cupboards* is supplemental to the pages on *Buffets* in



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Volume I, and, furthermore, finds its own supplement in subsequent notes on *Dressers*.

In comparison with such liberality the space devoted to so important a matter as *Metal Mounts* seems somewhat inadequate until one realizes that virtually every picture of case furniture in the volume carries its own essay on hinges, locks and pulls.

Not the least valuable section is that entitled *Construction*, which offers diagrammatic demonstration of the successive refining processes which the building of English furniture underwent during two centuries or more.

We have previously remarked that *The Dictionary of English Furniture* should find a place in every public library of any pretension to comprehensiveness. It belongs equally well among the reference works in which manufacturers occasionally indulge in behalf of their designing departments. The private individual, likewise, will increasingly rejoice in its ownership long after he has forgotten the outlay necessary to its possession. There is but one drawback to the book, it will supply scissors and paste antiquaries with enough fresh material to keep them happily and too prosperously occupied for some years to come.

JAMES SANFORD ELLSWORTH, A New England Miniature Painter. By Frederic Fairchild Sherman. New York, privately printed, 1926. A brochure of twenty-four pages with half-tone illustrations. Limited edition of 100 copies. Price \$2.25.

THIS is one of Mr. Sherman's characteristically excellent pieces of bookmaking. The subject is one of those early nineteenth century itinerant American painters whose art, while lacking in academic finesse, displays delightful attributes of true primitivism. Mr. Sherman has succeeded in rescuing and identifying enough examples of Ellsworth's work to furnish forth a list of twenty items and to justify an attempt at their chronological ordering.

THE KENTUCKY RIFLE. By Captain John G. W. Dillin. Washington, D. C., National Rifle Association of America, 1924. 124 pages. Illustrated. Price \$10.00.

OF great interest to the collector of firearms, whether he is a novice just beginning to build up his collection, or a veteran connoisseur bearing the scars of successive auction sales, is Captain Dillin's volume entitled *The Kentucky Rifle*. It is an attractive quarto, well printed and profusely illustrated with a carefully selected series of type specimens of Kentucky rifles. The illustrations alone would make the book an almost indispensable accessory reference work to any serious collector.

The text is, however, more important than the pictures, and represents years of research work. Captain Dillin has given us a remarkably detailed, thorough and comprehensive study of what is, perhaps, America's most interesting firearm. He has taken up the subject from practically every angle, and appears to have been particularly painstaking in his effort to assure historical accuracy.

While all collectors may not agree entirely with his opinions on some of the minor points still in question, yet all will concede that he has approached his problems in a broad-minded manner, and has collected an enormous amount of data of great interest to gun lovers. The transition from the German wheel lock to the Kentucky rifle is illustrated from actual specimens, and an American rifle dated 1728 is shown. Captain Dillin reproduces a letter written in September, 1776, which proves that the rifle was in use in Connecticut at that time, and he concludes in contradiction to the theory usually held — and we believe with much justification — that the rifle was, to some extent, in use in New England in the later Colonial period.

The list of American rifleshoots, with illustrations of their work, will be welcome to all collectors. The list, as Captain Dillin states, cannot be considered complete, and its publication will doubtless serve the very useful purpose of bringing to light the names and rifles of hitherto unrecorded craftsmen.

Of course one will find a few details that might have been

expanded, and a close-up illustration of the 1728 date would have had an added interest.

The volume contains excellent advice in regard to spurious makers and in regard to restoration work. The study of unrifled rifles is likewise interesting. The volume will henceforth be the standard reference work in its field.

Lectures and Exhibits

BALTIMORE

Baltimore Museum of Art

The museum will continue to function at 101 West Monument Street until its new building is completed. The new museum is to be built from a million dollar fund that was provided by popular vote, a site of six acres having been presented by Johns Hopkins University. Howard Sill of Baltimore has been selected architect, and with him will be associated John Russell Pope of New York.

* * *

BOSTON

New England Historic Genealogical Society

Mrs. Nevill Jackson of London, author of *A History of Silhouettes, Ancestors in Silhouettes*, and probably the chief authority on the art of the scissored line, will lecture with stereopticon under auspices of the New England Historic Genealogical Society in Wilder Hall of the Society's building, 9 Ashburton Place, Wednesday afternoon, June 2, at 2.30 o'clock. Following the lecture a reception will be tendered to Mrs. Jackson, who has promised to place on exhibition some of her rarer examples of silhouettes.

Admission will be by invitation; but those interested may obtain invitations upon application to the Reverend Glenn Tilley Morse at West Newbury, Massachusetts, or at 9 Ashburton Place, Boston.

Mrs. Jackson will exhibit also at the Hotel Touraine, June 1, 3, 4, and 5, from 10.00 to 1.00 o'clock.

* * *

NEW YORK CITY

New York Public Library

Until November: Exhibition of "The Art of the Wood Engraver."

The Metropolitan Museum of Art

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* * *

PETERBOROUGH

Loan Exhibition and Sale of American Antiques

Patterned to some extent on the Park Square exhibit of December last, there will be a loan exhibition and sale of American antiques to be held in the Town House at Peterborough, New Hampshire, from July 1 to July 31. Like its prototype, this event has ramifications both social and charitable, since its auspices represent various persons prominent in New Hampshire, while its object is the raising of funds for the Peterborough Hospital. There is reason to believe that the loan exhibit will bring forth many valuable examples of old family furniture, while the opportunity for disposing of superfluous items in a good cause may tempt not a few persons to market items which otherwise they might prefer to keep in the attic.

Officers and Committees in charge of the Peterborough show are as follows: *General Chairman*, Mrs. George D. Pushee; *Executive Secretary*, Miss Rosamond H. Porter; *General Committee*, Mrs. Perkins Bass, Mrs. Robert P. Bass, Walter A. Bryer, Mrs. William H. Caldwell, Mrs. George E. Clement, Mrs. Guy W. Currier, Mrs. John W. Derby, Mrs. I. I. Felker, Miss Beth Fowles, Mrs. Walter E. French, Mrs. Walter L. Hopkins, Robert T. Jackson, Mrs. Clarence C. Jones, Mrs. Carl F. Kaufmann, Miss Mary E. Knight, Miss Marie Ware Laughton, Mrs. Edward MacDowell, Mrs. Horace Morison, Karl B. Musser, Mrs. Harry H. Newell, Herbert F. Nichols, Mrs. Herbert N. Packard, Mrs. Maurice H. Nichols, Mrs. B. F. W. Russell, Ledyard W. Sargent, Mrs. William H. Schofield, Miss Dora N. Spalding, Mrs. Robert E. Walbridge; *Executive Committee*, Mrs. Robert F. Carll, Mrs. Martin E. Field, Mrs. Arthur H. Miller, Mrs. Thomas S. Nichols, Mrs. Robert J. Paquet, Mrs. Arthur H. Spaulding, Mrs. Martin Swett; *Committee on Exhibits*, Mrs. Charles H. Cutler, Mrs. George P. Farrar, Mrs. Helen E. Fowle, Walter E. French, A. Erland Goyette, Robert S. Greene, Stephen Van Rensselaer.

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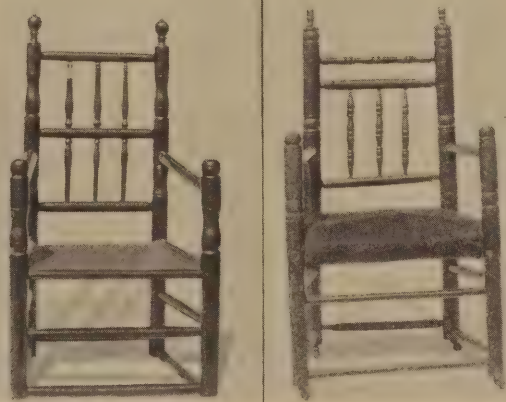
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The Professional Side

This column is dedicated to dealers and to others interested in technical problems connected with the restoring and preserving of antiques. It is not intended as a medium of news dissemination, but as a common meeting ground for all those who, scattered throughout this country, may have some information to impart or some question to throw open for discussion. ANTIQUES invites brief notes, suggestions, comments, and queries which are likely to prove of general interest. Where these prove suitable for publication they will be printed with or without the writer's name, according to the preference expressed.

THE COLLECTOR EN TOUR, NOTES FROM THE FAR EAST

By W. W. KENT

Travel is indeed a great teacher, as all of us know, and the collector appreciates this at every turn, especially in the Far East. Here the newcomer is at once struck with the great scarcity of valuable curios and the almost total disappearance of portable objects of art from every easily accessible market. So keen has been the judgment of earlier buyers that one has to travel long and far to find anything in the way of antiques that is really worth purchasing. Europeans and Americans have made a clean sweep of the best ancient curios.

By this I do not mean that there are no more fine things to be found in private collections or even in shops. You may happen on a good thing even now in a shop on a side street or in a distant village; but you must have time to explore and literally to ferret out the little piece of jade, bronze or ivory, no less than the early drawing, painting or block print.

Of modern scrimshaws, kickshaws and such you will find more than enough. Indeed, one grows irritable at the waste of energy observed everywhere in the East in the attempt to astonish. Of course we all know that fundamentally the wish to arouse admiration often leads a technically clever workman into paths taboo to great art; and sailors and raw travelers will always buy the marvelous before the purely excellent.

The difficulty of modern collecting is the necessity for traveling far, and often hazardingly, into little-known places. This tends to increase the value of collectable pieces by leaps and bounds.

If one is looking for Japanese block prints, the only way nowadays is to find the small private collector and to induce him to part with his specimens — for few good prints will be found on open sale in little shops or big. If you see them, "Be careful," says Reason. Even the dustbins and rubbish heaps of Japan have been explored for good or bad examples. More good examples of this great art will yet come out of Japan and the East, but not often from lucky finds — chiefly from private small collections. Great Japanese collectors now buy in Europe, and one of the best collections now held in Kobe was largely brought together in Paris by a Japanese. Do not misunderstand me. You can still find in Japan, after some search, a fair Hokusai or a Hiroshige, an Eisen or a Toyokuni I, at a very reasonable figure; but excellent impressions are rare.

There is a certain comfort in all this for one who cannot travel constantly; for, by alertness in the home market, he may frequently secure a good piece of bronze, an ivory, or a print. This is true especially when objects little known to the general public come into the market, such as jade clasps and carved ivories of a certain form and style, as happened in New York twice in 1925. You cannot duplicate these objects in the East now at any such prices. In Peking, and perhaps in "Hidden Shensi" too, there is good hunting ground; but I went with a large group of Americans to Peking in November, and we who shopped were forced to say that the really fine pieces of ancient art now openly buyable in Peking at low prices are few and far between. In spite of the dearth of business from travelers and collectors, prices ranged high and the wisest and wealthiest dealers were perfectly indifferent to sales. Bargaining is of no avail in the highest class shops.

Briefly, if one would buy antiques in China, he should be prepared to go far, spend time and money and often face disappointment and defeat.

The collector's lot is not a happy one in the Orient. Paris, Vienna and London are better fields for him just now.

WHO MADE THE GLASS

Some kinds of news travel slowly. Back in December, 1924, ANTIQUES published an article on *Some Victorian Oddities**, in connection with which some examples of 1876 glass were pictured. Somewhat recently, Mrs. N. Hudson Moore has suggested that a concern by the name of Gillender and Company manufactured glass very similar to that illustrated. The name of that firm, however, does not occur in the list of exhibitors in the catalogue of the Philadelphia Exposition — a work, by the way, which is full of valuable information as to industrial affairs of the period. Perhaps, however, some reader of ANTIQUES may know of these glass manufacturers and their place of operation.

*See ANTIQUES, Vol. VI, p. 316.

FIXING THE EXOTIC

Exotic furniture is always difficult to place with any accuracy. Some time since, a query came to *ANTIQUES* as to the probable age and origin of the cabinet pictured in the accompanying half tone. Quite obviously Moorish in its details, the piece clearly enough exhibits in its general design and in its distribution of parts a western European influence. In short, while no doubt produced somewhere in the Mahometan domain, it was, equally without doubt, put together as a bait for the tourist in the Orient or for the Occidental buyer of Oriental merchandise.

Something about the photograph when it was first examined seemed to suggest the late jig saw period of furniture design — the ending '80s or beginning '90s —



when a flapdoodle scheme of decoration was filling every refined home with gimcrack ornaments; and when, in consequence, "culture" was demanding that "the fireplace during the summer shall be 'invested with artistic merit,'"²² and was meeting the demand with wobbly metal screens interwoven with dust catchers in the form of blowsy artificial flowers and intensified in allure with enough ribbons and silk sashes to furnish forth a small girl bound for a party.

Sure enough, a brief study of old-time furnishing magazines

brought to light, in a copy of the London *The Cabinet Maker & Art Furnisher*, a drawing of a so-called "oriental cabinet." The date was April 1, 1890. There is no mistaking the affinity between this item and that whose photograph started this inquiry. One was made by a Mahometan, the other probably by a Cockney. But both are fundamentally English in design, and, as for date of production, might, appropriately enough, celebrate an identical natal day.

WHAT FINISH MAPLE

Questions as to the correct finish of pine and maple are frequently turning up. Fashions in woods and in wood treatment are constantly changing. When it was assumed that all early furniture was of mahogany, many a fine piece of curly maple was stained an abnormal red. Cherry was tolerated in some approach to its proper color because it was supposed to approximate the appearance of mahogany. Hence, we know of a maple chest of drawers of exceptionally fine curly maple, which, having been stained to a reddish tone, was purchased as cherry. Today no finisher would for a moment consider trying to persuade curly maple to look like another wood. Yet no two finishers would agree as to the precisely desirable finish either in tone or in the means of producing it. The topic is worthy of pretty careful discussion. Who has some ideas concerning it?

ANOTHER QUESTION OF FINISH

A correspondent has recently acquired a chest of drawers, well plastered with white paint, which, in scraping, reveals a curly maple base, some parts of which are badly pitted with worm holes which the white

²²*The Cabinet Maker & Art Furnisher*, London, April 1, 1890, p. 263.

ANTIQUES



We have just received a shipment of fine English antique furniture, a unique and interesting collection. Another will arrive shortly. We have on hand also a collection of fine early American furniture in maple and other woods.

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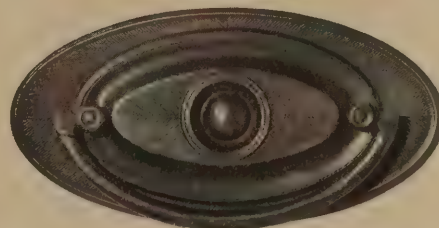
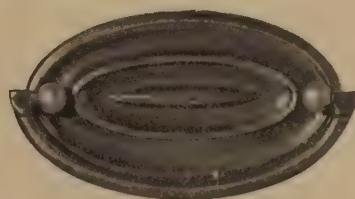


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You will find much maple here: chairs, tables, beds, chests and low-boys. We specialize in groups of colored glass — blue, canary, amber and emerald.

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Appliqué bedspreads, woven coverlets, hooked rugs, linen damasks and embroideries will give that complete touch.

Well-designed Empire pieces include a fine worktable with two drawers and drop-leaves of walnut. The top is solid, the balance fine veneer, \$75.

An Empire mahogany sideboard with scroll front supports, two doors, and two ogee drawers. Fine refinished condition, all original, \$150.

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paint has filled. Question as to the treatment of these holes during and after cleaning the paint has arisen. Should the paint be left in the holes and covered with shellac, or should it be removed with the aid of an industrious pin? In the latter case should an attempt be made to refill the holes with wood paste, wood filler, or crack filler, or should shellac provide a sufficient cover? Contributions of wisdom are invited.

A VARNISH RECEIPT

A great many cabinetmakers and wood-finishers today have their own more or less secret methods for preparing stains and varnishes, and for treating the wood before and after application of these fluids. Among such makers of their own finishes there may be some who will welcome the following varnish receipt which J. Neilson Barry has culled from a book entitled *Art Recreations*, issued in 1860.* The receipt is as follows:

ANTIQUÉ VARNISH

This receipt has never before been given, although large sums have repeatedly been offered for the secret. All other receipts are worthless, and no other preparation will stand the test of time, as this has done.

Take one ounce of pure Venice turpentine; mix well with two ounces of pure spirits of turpentine; warm in a large bottle. In another bottle put four ounces of best fir balsam (*it must be pure*), with two ounces of 95 per cent. alcohol; shake well each bottle frequently for six hours or more, then mix both preparations in the large bottle. The whole should stand several days before using, in a warm place.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

283. M. C. B., *Connecticut* (ANTIQUES for February, 1926, Vol. IX, p. 99).

Mrs. Joseph M. Hill of Fort Smith, Arkansas, owns a teapot and sugar bowl like the ones in M. C. B.'s silver service. The set of which these pieces are a part was sent from Washington to her mother-in-law during President Fillmore's administration, 1850-1852. This information confirms our assumption that the silver dates from the forties or fifties.

296. H. C. M., *New York* (ANTIQUES for May, 1926, Vol. IX, p. 326).

Mrs. Estelle Leask of New York City is of the opinion that the ornamental head in question is probably Staffordshire and one of a set which were placed under the small dressing glass with drawers, on top of an Empire or early Victorian bureau.

A friend of hers in England has a set of four which are Staffordshire and like the one belonging to H. C. M.

It is also possible that pieces like this were used on table tops to support small pictures.

297. G. L. A., *Texas* (ANTIQUES for May, 1926, Vol. IX, p. 326). Mrs. L. M. Miles of Brooklyn, New York, has a lithograph by N. Currier, 33 Spruce St., N. Y., which depicts the same scene that is on G.L.A.'s platter. The lithograph bears the following inscription:

The Brilliant Charge of Capt. May — at the battle of Resaca De La Palma (Palm Ravine) 9th of May, 1846. In which gallant exploit he captured the whole of the enemy's cannon and took Genl. La Vega Prisoner of War.

This confirms our theory that the scene on the platter suggests the Mexican War.

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

299. A. P. W., *Virginia*, owns a grandfather clock with the name Solomon Gorgas on its face. Has anyone information about this maker?

300. G. R. A., *Massachusetts*, is desirous of obtaining information concerning the firm P. & I. Chamberlin Importers, whose name appears on a dark blue platter decorated with a view of Chillicothe, Ohio.

*Madame L. B. Urbino, Professor Henry Day, and Others, *Art Recreations*, Boston, 1860, p. 327.

301. C. S. B., *New Jersey*, desires some information about B. Price of Liverpool, the maker of a silver bull's-eye watch in his possession.
302. J. L. B., *New Jersey*, is the owner of a tall walnut clock, square across the top, with brass dial and brass works. The face bears the inscription *John Lawshe in Amwell*. Has anyone information about such a clockmaker?
303. M. A. P., *Pennsylvania*, has a grandfather clock made by a John Way, of Waggon Town. There is a Wagontown in Chester County, Pennsylvania. Can anyone identify this clockmaker?
304. C. J. D., *New York*, is the owner of the clock illustrated. On the dial in German text occurs the name *John Hamilton*. No clockmaker by this name is listed, and it seems improbable that any maker would place his name so prominently on a dial unless he were in business and intended the clock to be used for advertising purposes.

Mr. Milham thinks that this clock, patterned after the French skeleton clocks, was made in this country between 1770 and 1810 for one John Hamilton who used it as a show case or window decoration.



305. J. F. C., *Michigan*, has a deep blue plate marked with the English registration mark and *Athens, W. Adams & Sons*.

This is an early mark used from 1820 to 1860 by the present-day firm of William Adams & Co., of the Greenfield and Greengates Factories at Tunstall, Staffordshire. The presence of the English registration mark limits the date of manufacture in this instance to sometime between the years 1842 and 1860.*

306. A. T., *Massachusetts*, would like to know how wooden plates, or trenchers, were kept from becoming grease-soaked and foul in the early Pilgrim days when pewter plates were few and china had not yet come into use.

Also, she is the owner of an old Chinese lacquer workbox, such as was brought home to seaports of New England by men of the vessels in the Chinese trade. The workbox now is very dull and looks as if someone had tried to wash it. Does anyone know how its brilliancy can be restored and further peeling and cracking be prevented, without injury to the gilding?

*See ANTIQUES for November, 1925 (Vol. VIII, p. 293).

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in original condition.*

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New England. Against
a background of ancient
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Hutch table in cherry. All original and in splendid condition. In the rough.

Curly maple drop-leaf dining table; slender legs, good turnings. Refinished.

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Very old type small chest of drawers in
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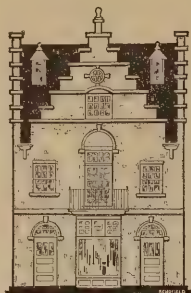


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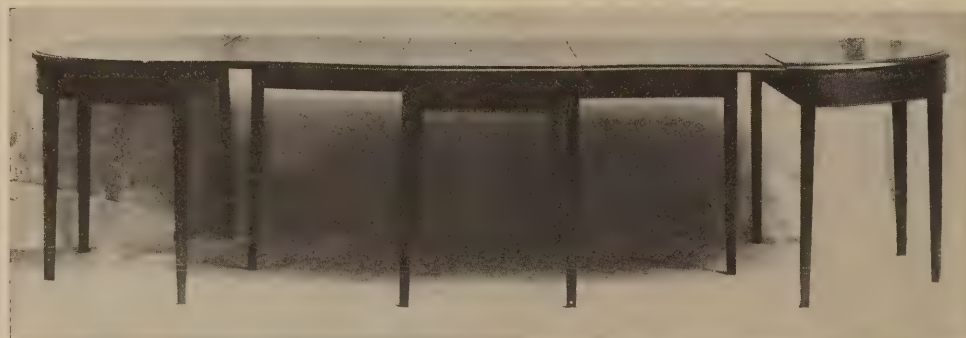
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A Sheraton sideboard.

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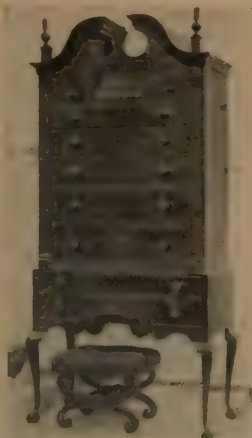
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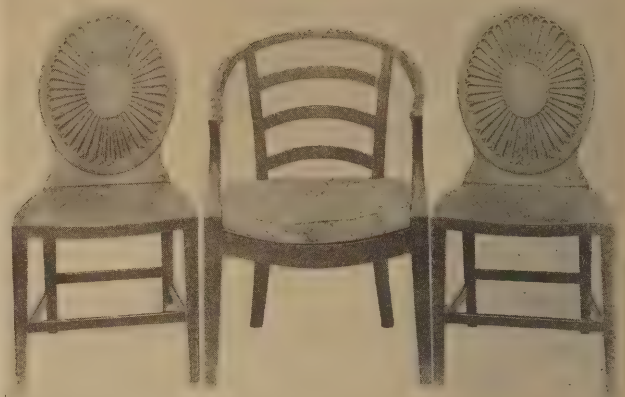
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Two hundred varieties of conventional

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Curly maple with square drop leaves. Measures: base, 3½ feet by 1½ feet; turnings 2 5/16 inches; top 4 feet 4 inches by 3 feet 10 inches.

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The hunting is good in this old farmhouse and the barns adjoining. The barns are so crowded that I sometimes have to hunt there myself for pieces that I know we have. Another advantage here is that the piece you find and want will be for sale and at a price you will be willing to pay. Our goods are bought at a fair price and sold at a fair profit.

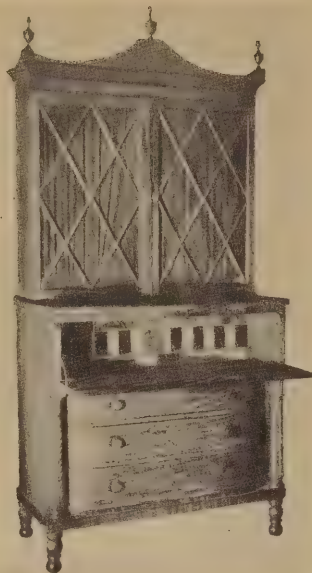
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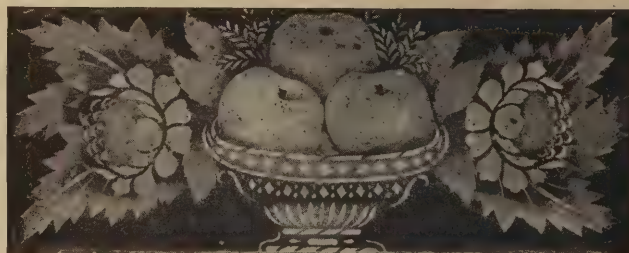
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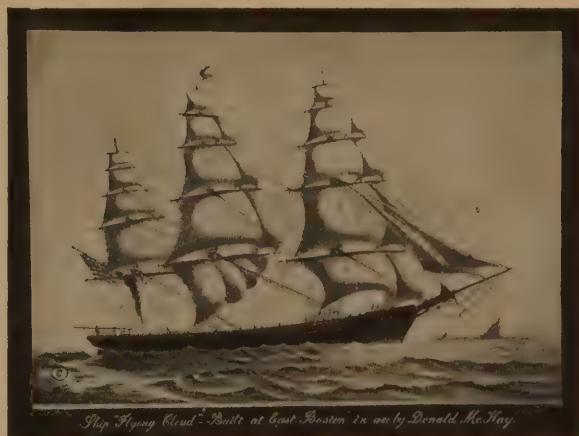
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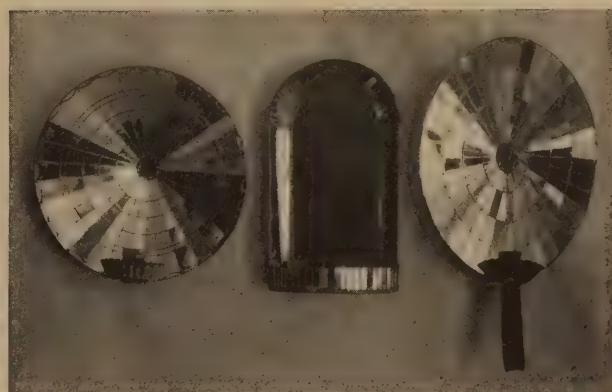
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CHINESE ART

AN INTRODUCTORY REVIEW OF
PAINTING, CERAMICS, TEXTILES,
BRONZES, SCULPTURE, JADE, Etc.

by

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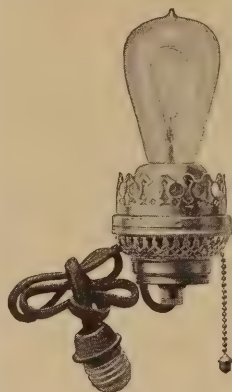
Chinese lamp, bronze fitting \$30
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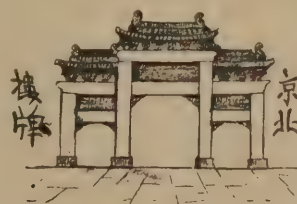
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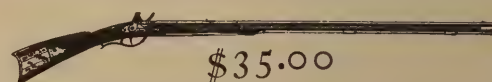
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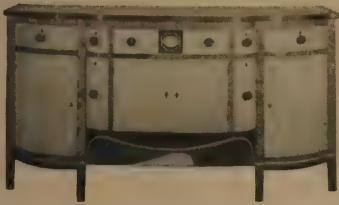
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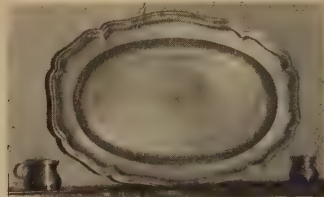
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Near the Maplewood Hotel

Sideboards, desks, tables, chairs,
rockers, stools, clocks, mirrors.
A good line of old glass and
china. Currier & Ives and other
old colored prints.

STAMPS WANTED

OLD United States and Confederate stamps on the original envelope are bringing startling prices. I will pay liberally for rare items and a fair price for ordinary collections in albums and wholesale lots.

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CHOICE

New England Antiques



E. H. MATTICE

Penacook New Hampshire

One minute ride from Bonney's Tavern
on the Daniel Webster Highway



*Block
Front
Desk*

Offered by a pioneer
Antiquarian with a
well-earned reputa-
tion for VERACITY.

L. RICHMOND
FREEHOLD
NEW JERSEY

ARE YOU PLANNING AN AUCTION THIS SUMMER?

For many years now WM. K. MACKEY Co., Inc., have been the leading auctioneers in New England. They will be glad to consult with you regarding the holding of an auction sale anywhere in New England.

Antique Sales a Specialty Appraisal for all Purposes

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Interior Decorations and Antiques ✓

- (1) Old accounting desk, all pine
- (2) Pumpkin pine desk-secretary
- (3) Beautiful maple highboy
- (4) Curly maple chest of drawers

*All old, refinished and in excellent
condition*

FREDERICK B. WALDO

88 Phillips Street, off West Cedar Street
Boston, Massachusetts

Bowdoin 2945M



One of the many beautiful sets of chairs to be found in our shop.

Welsh Dressers
Corner Cupboards
Large and Small Pine Tables
Sets of China
Stiegel Glass
N. Currier Sport Prints

NEW ENGLAND
ANTIQUÉ SHOP

York Harbor : MAINE

Everything Guaranteed as Represented

*In Hyannis
and Boston*

H. STONE'S ANTIQUE SHOP

Invites your visit this summer and
your inspection of its collections

*Early American Furniture
Currier & Ives Prints*

All the year

138 Charles Street, BOSTON

*Hooked Rugs
Sandwich Glass*

Summer only

HYANNIS, MASS.

THE SUNRISE SHOP *offers*

A most unusual collection of authentic furniture.
Heart and crown fiddle-back chair; crown banister-back chair; Hitchcock love seat.
Rare Chippendale tables and chairs; beds of all kinds; two pairs of maple twin beds.
Many beautiful pieces for city and country homes.
Chintzes, silk shawls, floor lamps, candlesticks, clocks — everything that makes an interesting antique shop.
Come and inspect them.

Ada Millard Robinson

148 YORK STREET :: NEW HAVEN, CONN.

One half block from Yale's beautiful Harkness Memorial Group



*The
Snug Harbor
Antique Shop*

170 Tyson Street
NEW BRIGHTON
STATEN ISLAND

MARTHA DEAN TURPISCH
Telephone St. George 3183

Is one of these rare antiques just the piece you long to find?

An early green lacquer slant-top desk with original metal work.
A pair of unusually graceful inlaid satinwood armchairs in the Directoire manner.
A maple gateleg dining table — turnings especially good.
An inlaid mahogany bow-front sideboard — a fine Sheraton example.
Early pine slipper chair newly upholstered in glazed chintz.

Everything Guaranteed as Represented

Early American & Old English
Paintings - Prints

Forming of Collections a Specialty

For Sale

A Collection of Rare CURRIER & IVES PRINTS
in contemporary frames

INTERIOR DECORATING of Homes and Offices

HARRIET ENDICOTT WAITE

114 EAST 57TH STREET : NEW YORK CITY

Studio 3rd floor



Beautiful writing
stand, flame ma-
hogany, inlaid
edges of sun-faded
mahogany.



WEDA ADDICKS

136 South 36th Street
PHILADELPHIA, PA.

Everything Guaranteed as Represented

Stone Wall Antique Shop

*Opens With a Larger and
Better Collection*

Specials: Curly maple blanket chest, inlaid Hep-
plewhite desk, two curly maple bedroom sets with
tall acorn beds, Windsor chairs, mirrors, iron
work.

Many other unusual pieces

STONE WALL ANTIQUE SHOP

209 Pleasant Street

BENNINGTON, VERMONT

GEORGE E. DAVIS

EMMA G. DAVIS

CHARLES F. HEARTMAN

612 Middlesex Avenue

The Lincoln Highway

METUCHEN, NEW JERSEY

is a dealer in rare books, pamphlets and autographs. Antiques, being somewhat correlated to the subject, became his hobby. He has a mansion full of early American furniture, some glass, pottery, prints, etc. Being of an active temperament, enthusiastic and traveling extensively, he is buying more than he needs. This requires weeding out. Such weeding out does not necessarily mean the closing out of less desirable items but the selling of a variation. No visitor is assured that anything will be for sale, but there might be something. One thing must be made clear: Charles F. Heartman has never made any finds, for he dislikes to take advantage of the ignorance of others and would rather voluntarily raise the monetary equivalence asked. For this reason only the serious collector with knowledge of his subject, is invited.

GENUINE ANTIQUE CHINA

Tea sets, mugs and unusual pieces in pink lustre.

Very rare jade green Sandwich glass lamp with bronze base, height 16", suitable for living room.

Blue Staffordshire of the better grade; blue and ruby glass.

Maple Tables : Lamps : Pewter

CRANFORD COTTAGE

7 Smith Court at 50 JOY ST., BEACON HILL, BOSTON

Telephone HAYMARKET 4035

Careswell Shop

at

MARSHFIELD, MASS.

Next to the Historic Winslow House

EDWARD C. FORD



Antiques of Special Merit

Six-legged Chippendale Sofa,
Sheraton Settee, Duncan Phyfe
Sofa, Three Sideboards, Tavern
Table, Maple Bureaus.

China, Glass,
Pewter, Pictures,
and a general line
of furniture.

Everything Guaranteed as Represented

AMERICAN :: ENGLISH :: FRENCH

ANTIQUES

Mrs. Edwin C. Larned & Mrs. Wallis E. Howe

HAVE RETURNED FROM ABROAD

Bringing a large stock of furniture, mirrors,
china, glass, ship models and small wares,
which are for sale at the

CORN CRIB SHOP, *Poppasquash Road*
and the

BOAT YARD TEA ROOM, *Ferry Road*
BRISTOL, RHODE ISLAND

Lunch, Tea, Supper at Boat Yard Tea Room

Good Pieces Wanted By Collectors

These articles on hand for June.
May be seen by appointment only.

AN EIGHT-LEGGED SHERATON TABLE
OTHER TABLES
CHAIRS
CHEST-ON-CHESTS, ETC.

LYNDE SULLIVAN DURHAM N. :: H.

Everything Guaranteed as Represented



We Are Receiving Our Reward Now

for the months of search and labor we went
through last winter. Readers of ANTIQUES are
coming to us, tourists from Rhode Island,
Virginia, New York, Illinois, Georgia and
ever so many other states. They buy freely
of us because of the class of antiques we
have to offer and because they seldom can
find that perfection of refinishing we apply

to our pieces. It is reasonably sure you will find here what you seek.

You will find us open evenings

LARSEN BROS.

HACKETTSTOWN

New Jersey

Everything Guaranteed as Represented

The Francis Nye House

MATTAPOISETT

MASSACHUSETTS

Main road to Cape Cod via New Bedford

OFFERINGS IN THINGS MINIATURE:

Mahogany Bureau
Mahogany Sleigh-front Bureau
Ladder Chair, rush seated
Ladder Rocker, rush seated
Iron bedstead, Gothic design
Four Post Bedstead
Pine Cradle and Pine Chests

Drop-leaf Tea Table
Iron Cook Stove, complete
Iron Cooking Utensils
Footstool
Pewter Castor, with bottles
Pewter Teapot
Candlesticks, Dishes, etc.

We also have several old dolls—one wooden
jointed doll—large wax doll. Other dolls with
bisque, china and composition heads.

Correspondence Solicited

S. ELIZABETH YORK

Telephone MATTAPOISETT 143

Everything Guaranteed as Represented

Antique Glass



A choice assortment of genuine Sand-
wich glass fragments—all varieties and
colors—excellent for jewelry and orna-
ments. Large orders filled immediately.



CHARLES J. CONNICK

9 Harcourt Street

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*An exact reproduction
of Early American Wall
Paper found in New
Hampshire house about
1760.*

Our collection of reproductions
of old prints is most interesting. If
you contemplate papering one or
more rooms we will gladly prepare
and forward samples to you on
approval. Please give style and
size of room.

THE OLD WALL PAPER HOUSE

Established 1861

15 West Franklin Street

BALTIMORE, MARYLAND

JAMES PUTNAM HOUSE

Built 1680 DANVERS, MASSACHUSETTS
Telephone 929 42 Summer Street

Now Open

Entirely Furnished in Authentic Antiques



Recent Acquisition:

Chippendale mahogany half-round card table,
perfect condition.

*The opening of her Antique Shop
is announced by*

MRS. A. K. HOSTETTER

10 South Queen Street

LANCASTER, PENNSYLVANIA

Established 1896

Telephone 3528

Visit the "Old Reliable"

Thorp's Antique Shoppe

321 West Front Street, PLAINFIELD, NEW JERSEY

CHARLES H. PALMER, *Proprietor*



Arrange to visit our Shoppe during this coming
summer. We carry at all times a large and
varied stock. Only 35 minutes from New York
by train; 1 hour by auto.

Everything Guaranteed as Represented



A DAINTY maple chest
with curly maple front, fine
original condition.

Old Worcester fruit set,
without crack or nick, gold
slightly worn at base —
with a pedigree.

Also old pine Moll Pitcher
Table, bandy leg, spoon-foot,
original condition. *Photo-
graph on application.*

Curiosity Shop

W. H. WILKINSON

1901-11 Main Street

KANSAS CITY MISSOURI

ELIZABETH BACON ANTIQUES

SOUTH SALEM, N. Y. *Westchester County*
(Between Katonah, N. Y. and Ridgefield, Conn.)

Small pine three-cornered cupboard, glass door above

Two fine hutch tables

Knitting chair with lamps

Large pine slant-top cupboard

Tall four-post bed, very curly, slender posts

Hooked stair carpet, closely hooked, perfect condition

Everything Guaranteed as Represented



*Very Early American Chest-on-Frame.
About 1760*

Genuine Antiques

Both in the rough and
reconditioned.

Inquiries Invited



WILKINSON & TRAYLOR

504 West Main Street

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Greycroft
BERTHA B. HAMBLY
Antiques

Summer Address

GREYCROFT
MATUNUCK ROAD
WAKEFIELD, R. I.

GREYCROFT

224 WATERMAN STREET
PROVIDENCE, R. I.

Telephone ANGELL 3427

Everything Guaranteed as Represented

*Near The Famous Haddon Hall of Dorothy
Vernon Fame, in the Peak of
Derbyshire, England*

To collectors, dealers and all interested in old oak chests, grandfather's
clocks, old Staffordshire cottage ornaments, chests of drawers in oak and
mahogany, old portraits of the eighteenth century, old aquatints of
hunting, sporting, racing, coaching, etc., old copper lustre, old glass drop
lustre candlesticks, old wall mirrors, old weather glasses, every piece
guaranteed genuinely old. *State your wants*

Write or call upon

FRANK W. TAYLOR

Granby Croft and The Square

BAKEWELL, DERBYSHIRE, ENGLAND

Bookshop for Boys and Girls

WOMEN'S EDUCATIONAL AND
INDUSTRIAL UNION

270 Boylston Street, Boston, Massachusetts



PICTURE MAPS

THE WONDERGROUND MAP OF LONDON
TOWN \$2.00

Size 30 x 37 inches

THE PICTURE MAP OF FLORENCE60

Size 27½ x 18 inches

THE MAP OF BOSTON 2.00

Size 28½ x 37½ inches

THE MAP OF CAPE COD 4.50

Size 34½ x 24¾ inches

WILLIAM LEE

(Member of British Antique Dealers Association)

120 HALIFAX OLD ROAD

HUDDERSFIELD

Telephone 2849

ENGLAND

Cables, Lee, 120 Halifax Old Road, HUDDERSFIELD

An exceptionally fine mahogany Chippendale period grandfather clock in a wonderfully fretted and carved case with a double-fret hood, rich old color and figure, goes 8 days, arched enameled dial with moon attachment over, in going order, all original and untouched. Photograph Price £175.

Fine early seventeenth century English oak baronial table, 8' long, 30" back to front, carved front rail, nicely turned and square legs, square stretchers, original condition, good color. Price £90.

Four antique mahogany wing grandfather chairs. Two have square and two turned legs, good condition, want reupholstering. Price £40 lot.

Fine mahogany Hepplewhite period silver table, 34" by 21" beautifully pierced fretted frieze, original condition, requires slight repairs. Price £35.

Collection of 20 old Staffordshire ware groups, figures, houses, castles and animals, colored, perfect. Price £22-10-0 lot.

Quaint old brass lantern clock, engraved and pierced frets, complete. Price £15.

Four genuine old Paisley shawls, perfect, good colors. Price £15.

Six lovely old tortoise shell tea caddies, good condition. Price £30.

Twelve pairs Georgian and early Victorian footstools, needlework and beadwork tops, feet walnut, mahogany and rosewood. Price £24.

Collection of 10 fine old samplers, various subjects, mostly dated 1795 to 1840, good condition. Price £20.

Ten early brass and copper warming pans, long handles, lids engraved, good condition. Price £24.

Two hundred early colored fashion plates. Price £10 lot.

Four fine old Sunderland lustre jugs, Tyne Bridge, Mariners Arms, verses, etc., decorated with purple lustre. Price £22.

Above items are all guaranteed genuine and in good condition. Will divide any lot to suit traders. Can submit photographs.

Enquiries solicited from reputable dealers willing to do straight business. All goods securely packed free. Consular details personally attended to. Antiques over 100 years old enter United States duty free. Terms cash. References given. Please send your requirements.

At Auction

RARE EARLY AMERICAN ANTIQUES

Entire Collection of

RANDOLPH R. URICH

MYERSTOWN, PENNSYLVANIA

Monday and Tuesday, June 21 and 22

9.30 A.M. each day

FURNITURE: 50 tables, Sheraton, Hepplewhite, Chippendale, tilt-tops, tavern tables from the extreme small to the eight-foot refectory; 10 hanging corner cupboards with glass and paneled doors; 75 chairs, comb-backs, Windsors, child's decorated bow-back Windsors; 30 water benches; a lot of decorated chests; Dutch cupboards; corner cupboards; slope-top desks; beds; high and low chests of drawers; etc.

HARDWARE: Locks; latches; hasps; hinges with hearts, stars and half moons; andirons; ladles; skillets; trammels; 40 Betty lamps made of tin, iron, brass and copper.

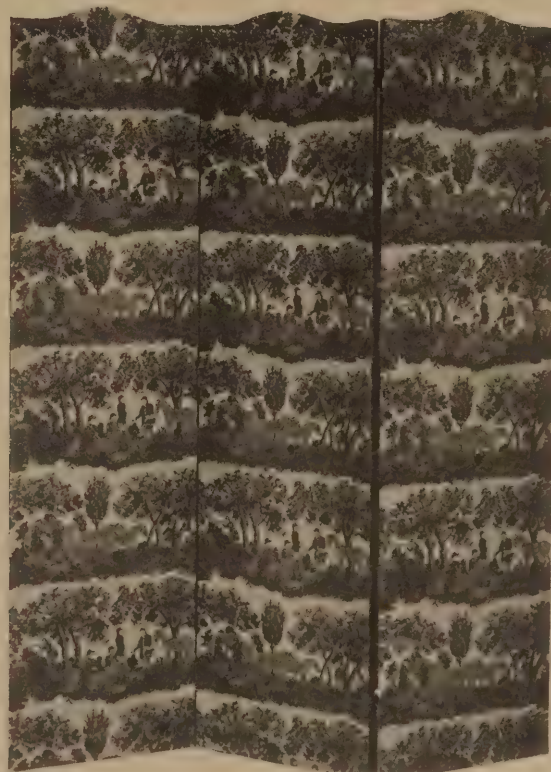
GLASS, ETC.: Stiegel; Sandwich; bottles; very rare pieces of pottery; lustreware; china; bonnet boxes; hunting, camping, racing and other prints; rare baptismal certificates; American and English pewter.

Auction is to be held at the Urich Homestead on William Penn Highway, 2 miles west of Myerstown, 5 miles east of Lebanon. Trolley service from both places; 149 miles from New York; 22 miles west of Reading; 29 miles east of Harrisburg; and 22 miles north of Lancaster. Descriptive circular mailed on request direct from

RANDOLPH R. URICH

MYERSTOWN

PENNSYLVANIA



Three Panel Screen decorated with Hunt and
Picnic Scene Wallpaper

HARRIET BRYANT

2 West 47th Street NEW YORK CITY and NEW MILFORD, CONNECTICUT

Books for Collectors

BELOW, in carefully classified form, appear publishers' announcements of books available for the collector or for the thoughtful general reader. All of the books listed have been examined by the editorial department of *ANTIQUES* and are recommended as offering material of value. Under the heading of *Background Books* will be found titles of those works which, while not concerned strictly with collecting, yet

throw light on early customs and habits, methods of home furnishing, and ways of living both in America and in Europe.

All advertisements submitted for this column must receive the approval of the editorial department before their acceptance. Rates: 60c an agate line; 55c a line for 6 consecutive insertions; 50c for 12 consecutive insertions.

Background Books

Antiques

SARAH M. LOCKWOOD

COMPREHENSIVE, concise, clearly and charmingly written by an expert, this profusely illustrated book covers the whole field of American antiques. . . . \$3.50
DOUBLEDAY, PAGE & CO.

Furniture

American Windsors

With additions \$1.50

The Clock Book

250 pictures \$5.00

Furniture of Pilgrim Century

NEW edition, 2,000 pictures, \$15.00
nearly exhausted.

OLD AMERICA Co., Framingham, Mass.

Pewter

National Types of Old Pewter

HOWARD H. COTTERELL

FOR those pewter lovers who wish to have some understanding of the main points which differentiate English pewter from that of the Continent, there is just one book available, \$3.00
National Types of Old Pewter.
ANTIQUES, 683 Atlantic Avenue, Boston

Maps

Old Maps and Their Makers

LOUIS A. HOLMAN

AN illustrated monograph of 52 pages in which there is presented for the first time an account of this fascinating subject in a form available to the general public. 19 illustrations. Second Edition revised and \$1.00 enlarged. Boards
GOODSPEED'S BOOK SHOP, 9A Ashburton Pl., Boston

Pottery

The Potters and Potteries of Bennington

JOHN SPARGO

THE first exhaustive and authentic history of the men who developed the Bennington Potteries and of the wares which they produced. Limited to 750 numbered copies \$20.00
ANTIQUES, 683 Atlantic Avenue, Boston

Prints

Lithographs of N. Currier and Currier & Ives

WARREN A. WEAVER

IT is the only publication—outside of auction catalogs—that gives New York prices of the various prints; and the only one that records therewith the history of N. Currier and of Currier & Ives." (From "Current Books," \$10.00
ANTIQUES, February, 1926).
HOLPORT PUBLISHING Co., 15 E. 40th St., N. Y. C.

A BOOK & A SHOP

By STEPHEN VAN RENSSELAER

The Book—

EARLY AMERICAN BOTTLES & FLASKS is much more than its name implies. Every American glass factory of importance from early Colonial days to the last quarter of the nineteenth century receives adequate discussion; 100 photo-engravings of extraordinary clarity illustrate and identify more than 900 examples of glass.

No collector and no casual buyer of glass can afford to be without this book.

Price \$12.50 postpaid
in America

The Shop—

KNOwn AS THE OLD WILSON TAVERN SHOP, stands diagonally across from the Old Wilson Tavern. The latter, perhaps the finest and most perfectly preserved of the Inns which met the requirements of coaching days, is furnished throughout with antiques and constitutes the private residence of Mr. Van Rensselaer.

The shop and storehouse contain the most extensive collections north of Boston.

Summer visitors should
see the shop

STEPHEN VAN RENSSELAER, *The Crossroads*, PETERBOROUGH, N. H.

78 miles from Boston on the State Road

A Great Work in a Limited Edition

Joint Publication of

HOUGHTON MIFFLIN COMPANY

and

ANTIQUES, INCORPORATED

The Potters & Potteries of Bennington

By JOHN SPARGO

Price \$20.00

Five Distinguishing Features Give This Book a Commanding Position

1. *AUTHORSHIP* John Spargo, one-time granite worker, noted writer on socialism and kindred topics, is likewise a connoisseur of ceramics. A resident of Bennington, he has made the study of its potteries and their product his chief avocation for several years.
2. *PUBLISHING AUSTIPES* This is the first book to be published under joint imprint of Houghton Mifflin Company and ANTIQUES, Incorporated—an imprint identified by a special colophon.
3. *SUBJECT* Bennington, Vermont, produced pottery, almost without interruption, for nearly a century. Wares from the New England town were distributed throughout the United States and are universally known to students and collectors. This book is the first authentic and exhaustive history of the men who developed the potteries and the wares which they produced.
4. *TYPOGRAPHY & ILLUSTRATION* *The Potters and Potteries of Bennington* will be an impressively handsome book with a page size of 8 x 11 inches. Illustrations will consist of more than 30 half-tone plates and 8 pages in full color.
5. *LIMITATION OF EDITION* 750 copies, numbered copies, only, have been printed for sale. It is expected that the book will almost immediately go out of print and that it will sell at a premium.

Subscribers to ANTIQUES have had private advance information of the publishing of this work. If the book dealer does not have it. Order direct.

Book Department of ANTIQUES, 683 *Atlantic Avenue*, Boston

FOR SALE FOR EXCHANGE WANTED

Announcing
A CHANGE OF
ADVERTISING RATES
FOR THE
CLEARING HOUSE
OF
ANTIQUES

Since the Clearing House Section of ANTIQUES was established, the circulation of the magazine has more than doubled. An increase in the charge for certain types of advertising has thus become necessary.

Beginning with the July number of ANTIQUES, therefore, the charge per word for Clearing House announcements will be 15 cents; name of advertiser counting as one word; address as one word. Minimum charge for any advertisement \$3.00.

No immediate change in rates for display advertising is contemplated; but in the event of any such change, measures will be taken to protect the interests of those who have long term contracts. The time to advertise is now: The place to advertise is ANTIQUES.

Address all inquiries to:

ANTIQUES

683 Atlantic Avenue

BOSTON

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 12th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

WANTED

GENTLEMAN WITH EXTENSIVE KNOWLEDGE OF ANTIQUES, and business ability, would like position for summer. References given and required. No. 778.

SMALL CURLY MAPLE DESK with fine cabinet-work, original brasses; maple lowboy; maple bonnet-top highboy; mahogany Sheraton dining table. Apply H, Box 8, Barrington, Rhode Island.

FOUR-POST MAHOGANY BED; also mahogany Empire bureau or chest of drawers with pineapple carved pillars, and Sheraton bureau or chest of drawers. No. 779.

WINDSOR CHAIRS: rare comb-back and writing-arm chairs only. Must be original specimens. Private collector. OTTO RIES, 270 Washington Avenue, Newark, New Jersey.

AMERICAN MARKED PEWTER PORRINGERS, bowls, beakers and mugs; also historical Liverpool pitchers. Private collector. Best prices paid. GEORGE WILHELM, 141 Central Avenue, Caldwell, New Jersey.

DARK BLUE PLATTERS of Sandusky, Columbus, Chillicothe, Detroit, Louisville, and Indianapolis; also any other offerings in dark blue historical china and paintings on glass. J. M. HENDERSON, 67 N. Washington Avenue, Columbus, Ohio.

BLUE STAFFORDSHIRE CUP PLATES with American subjects. Will pay highest prices for them. THE OLD CORNER HOUSE, EDWARD CROWNSHIELD, Stockbridge, Massachusetts.

CONTINENTAL SOLDIER'S OR OFFICER'S UNIFORM, must be a genuine old one, or any part thereof. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

OLD SILVER SPOONS and other old silver. Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

AMERICAN QUEEN ANNE FURNITURE. Only those who have authentic pieces in original condition need reply. MRS. RICHARD BABCOCK, Woodbury, L. I., New York.

ANTIQUA OR ORNATE WATCHES and clocks; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 1199 Eddy Street, Providence, Rhode Island.

INTERIOR DECORATOR WANTS antique furniture; paneling; china; glass; old prints; old wallpaper; glazed chintzes. No. 709.

COLORS CURRIER PRINTS: railroad, ships, sporting, historical, game birds; dolls, doll's furniture, toys, china, miniature furniture; blue and green edge china, dewdrop glass, colored flasks; antique items pertaining to Lafayette and so marked. It would be decidedly to your advantage to write to me before selling as I pay best prices. STEPHEN VAN RENSSLAER, Peterborough, New Hampshire.

OLD FLASKS; cup plates; Tobies; pewter; samplers; Stiegel; Stoddard; Pitkin; Nailsea; Dolphin glass and lustre. Give description and price. FISCHER'S CURIOSITY SHOPPE, 429 Court Street, Williamsport, Pennsylvania.

EARLY AMERICAN FURNITURE; pewter; glass; samplers; needlework; portraits; prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, New York.

COLORS PRINTS: Currier, Kellogg, Sarony and Major; fishing, hunting, wild game, winter sports, clipper ships, railroads, frontier, rural winter scenes, Revolutionary War period, views of cities. Especially wanted: *Life of a Hunter, A Tight Fix; Trolling for Blue Fish; Beach Snipe Shooting; Deer Shooting on Shattagee*. Best prices. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

PINK AND WHITE STAFFORDSHIRE CHINA for own private use: Soup plates and 10" plates. Tell price, condition and if deep or light pink. No. 695.

CURRIER & IVES PRINTS by collector: Western and frontier scenes, railroads, fishing, whaling, camping, shooting, skating, winter scenery, game birds and animals, rural and city views. State price, size and condition. No. 789.

ANYTHING MADE OF SOLID SILVER over 100 years old, such as: mustard pots, pepper shakers, creamers, mugs, etc. Box 580, Brookline, Massachusetts.

FOR SALE

HEPPLEWHITE SPADE-FOOT HIGH-POSTER, mahogany foot posts delicately turned, fluted, reeded and carved, a handsome bed, unrestored, \$350; vase-back Dutch rocker, extra fine turnings, all original, \$55; bell ring glass compotes, \$4 each, 3 for \$10; pewter Communion flagon and 2 chalices, perfect, *Boardman & Co.* mark, \$32; J. Danforth pewter teapot, \$10; photographs, crating free. J. H. EDGETTE, 508 Plant Street, Utica, New York.

BOOZE CABIN BOTTLE; silver lustre sugar, proof; pewter teapot, Boardman and Hart; beautiful iron door knocker, best offer. No. 784.

PINE SECRETARY; butternut side-table; hanging book shelves; arrow-back chairs with cross, three side, two arm, original decoration; Wind-sors; eagle mirror; coverlet, named and dated, in one piece; bound Godey 1850. M. P. ELTON, 20 Haddon Street, Bridgeport, Connecticut.

MEDIUM POSTER BEDS, \$25, refinished; 6 stenciled rush-bottom chairs, \$15 each; 5 curly maple chairs, \$15 each, cane seats; cherry stretcher desk, refinished, \$60; lamps; spool beds, \$12; blue and white coverlet, \$20; pine corner closet. ROY VAIL, Warwick, New York.

BLOCK-FRONT BUREAU. Rare specimen original block-front bureau, length 36, height 31, width 21, four drawers graduated. No. 783.

PAISLEY SHAWL, date 1850, in perfect condition. This Paisley harness shawl with black center is a rare specimen of Scottish weaving art. Price, \$550. A real bargain, must sell at once. No. 782.

PAIR H. HOPPER 9" PEWTER CANDLE-STICKS, \$50; pair 7" pewter whale oil lamps, \$35; pair milk glass Sandwich candlesticks, \$25; pair amethyst glass finger bowls, \$25. JAMES VINT & SON, 34 North Pearl Street, Albany, New York.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

RARE FLASKS: amethyst diamond, daisy, amethyst diaper pocket flasks, hard cider cabin, and corset violin (see Antiquarian), Murdock & Cassel, Zanesville, many others. Rare cup plates: Henry Clay right, octagonal Williams No. 5, blue Fort Pitt, E. Pluribus Unum, starless eagle, etc. N. C. GEST, Mechanicsburg, Ohio.

OLD PAPERWEIGHT ANIMAL AND FLOWER CANES, dated 1848, large size, \$50; Bristol pansy, fine and old, \$30. No. 781.

COLLECTION OF JAPANESE PORCELAINS, bronzes, gold-leaf screens and prints; collected during forty years residence in Japan. MRS. S. D. HEPBURN, Lock Haven, Pennsylvania.

COLLECTION OF 65 FLUID LAMPS: All clear glass, no colors, no reproductions, sizes from 3 inches to 13 inches, sold only as a collection. Many pairs, many unusual designs. Spark lamps, spinet lamps, pressed, etched, cut and blown bowls. S. H. PINKHAM, 2106 James Street, Syracuse, New York.

SIX CURLY MAPLE HITCHCOCK CHAIRS, rush seats, perfect. Best offer. E. S. CURRAN, 13 117 Street, Troy, New York.

SHERATON BUREAU, inlaid old brass knobs, refinished, \$145; bureau-desk, claw feet, \$150; sideboard, mahogany, small, \$75; pair Staffordshire dogs, 10", \$25; red Bohemian bottle and four glasses, \$25; odd glasses and bottles; Currier & Ives prints; Hudson River plates in black. Photographs on request. THE JOHNSON'S, 69 Main Street, Binghamton, New York.

RARE DUCK-FOOT TAVERN TABLE, \$70; swan-neck rocker, \$18; four-slat rocker, \$14; duck-foot leaf table, \$55; rope-leg card table, \$55; rope-post bureau, \$35; sleigh bureau, \$15; corner chair, \$24; fireplace set, \$14; some glass, pewter, brass. THE HIGHBOY SHOP, 14 Summer Street, Malden, Massachusetts.

COVERLID, bird of paradise with nest, blue and white; pair Sheraton inlaid knife boxes, mahogany; Moreland prints; two pictures woven in silk, George Washington and one Lincoln; India print, birds and rising sun border; curly maple slant-top desk; several pairs portraits; two grandfather clocks; Godey prints; historical engravings; Middleton prints; no Curriers; unusual pewter tea caddy, very soft, unmarked; carved ivory chessmen, very lovely, full set; pair half-round dining tables, cherry, burl maple apron, carved legs; mandarin coat, tangerine shade; amber beads; Burmese Buddha lacquer shrine; opal knobs; brass hold backs; colored glass; etc. New Address: SHIP LANTERN SHOP, 87 Allen Street, Buffalo, New York.

BEAUTIFUL TUCKER CUP AND SAUCER, perfect, \$10. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania. One-half square from Pennsylvania Hotel.

FINE OLD WAX MINIATURES; weather glass; snuff boxes; copper lustre; Masonic silver resist pitcher; Staffordshire pot lids; glass. JOHN CROWTHER, 326 New Boston Road, Fall River, Massachusetts.

FLASKS AND BOTTLES for sale or exchange, list of about 100 items sent on request. S. ERRINGTON, 9115 Crane Avenue, S. E., Cleveland, Ohio.

GENUINE ANTIQUES: Rush-seat, ladder-back and spindle-back chairs; grandfather clocks; oak dressers; dining tables; highboys and lowboys; sets of mahogany chairs; samplers; old glass pictures; silhouettes; Staffordshire figures; pitchers; mirrors; ship models; oil paintings; water-color drawings; sporting prints; etc. Home and Export. Lowest trade prices. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

THE OLD SHOPPE: Clocks; bottles; glass and china; furniture; coverlets; pictures and prints. Inquiries solicited. J. E. HOWE, Richwood, Union County, Ohio.

DUPLICATE COLORED PRINTS and scarce bottles for sale by collector who will sell reasonably or will exchange for others which he can use for his collection. No. 683.

HISTORICAL BOTTLES; cup plates; Stiegel three-mold old glass; Currier prints; paperweights. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Pennsylvania.

OF INTEREST TO COLLECTORS AND DEALERS: Do you want to sell to antique dealers? During the last few years I have called on hundreds of antique dealers throughout Massachusetts, Rhode Island, Connecticut and part of Long Island. I should be glad to place my services and my automobile at the disposal of any one interested in selling to the antique trade. List of over 900 antique dealers, \$5 per copy, JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Massachusetts.

BEAUTIFUL NAVAJO INDIAN RUGS; Indian basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. J. G. WORTH, 9 East 59th Street, New York City.

RUSH CHAIRS; rockers; bureaus; clocks; china; cabinet tables; Sheffield plate; glassware. POHLMAN'S ANTIQUE SHOP, 767 Michigan Avenue, Buffalo, New York.

ANTIQUE SHOP AND STOCK for sale, 79 Main Street, Peterborough, New Hampshire. Address HELEN B. CUTLER.

TWO VERY FINE OLD CARVED WHITE IVORY MINIATURES on black velvet in black wooden frames: one George I dated 1769, other George III; size 2 1/2"; from English collection, \$125 each. No. 741.

HEIRLOOMS FOR SALE: Chippendale chairs; tables; dressing-table seat; three fine small rugs; tall silver service; pearls; onyx cameos. No. 785.

LOWESTOFT PLATTER, 16", heavy gold and sepia decoration; Weehawk platter, 18 1/2", Stevenson, dark blue; pair green-edged 14" platters; New York Battery cup plate, dark blue; Bennington pottery foot-warmer; pewter inkpot, tall pewter coffee pot, Boardman and Hall; other pewter; iron weathervane, rooster. No. 786.

PAIR RARE AMETHYST VASES; astral lamp with acanthus leaf bowl, beautiful prisms; large and small opalescent knobs; large collection of old Staffordshire dogs; old gilt cornices and ties; pair of old English paintings on glass; old maple tables and chairs; stenciled chairs; lustre and and Staffordshire. SAMUEL BINFORD, 312 South Avenue, Glencoe, Illinois.

CLOSING HISTORIC MAINE ESTATE: half acre, 9 rooms, hand-carved mantels, built in 1805, by descendant of Governor Winslow. Main highway Bangor to Calais. Wonderful possibilities for summer antique shop. Price, \$4000 cash. DR. A. C. LIPPINCOTT, Hotel Shelton, New York.

ANTIQUARY FURNITURE; pioneer relics; old china; glass; pewter; ship models; old prints; books; Indian curios; old weapons; 28 pieces of decorated Venetian pewter; lot of juvenile items: chest of drawers, cradle, doll, blocks, dishes, books; rare old banister-back chair, \$45. Antiques bought. SMITH'S CURIO SHOP, 3968 Drexel Boulevard, Chicago, Illinois.

ASTRAL LAMPS, pair; also old glass; hooked rugs and antique doll's furniture. WOMAN'S EXCHANGE, 272 State Street, Albany, New York.

SWEETMEAT JAR, blue bands, \$15; pair of light green blown vases, \$25; pair of old amethyst bowls, \$30; tall amethyst bottle, \$17; other choice pieces in my large collection. MRS. PHILIP SWEETSER, 126 Moffat Road, Waban, Massachusetts.

EARLY PHILADELPHIA PINE MANTELS, \$35 to \$50; spool day bed, 76" x 26", \$30; high, medium and low post beds, \$25 to \$50; saw-buck pine table, very primitive, 50" x 36", \$50; pine chests and stands, reasonably priced; pewter inkwell, 9" base, unmarked, \$50; mahogany inlaid card table, Sheraton type, \$35. THE LOFT, Camac Street above Pine, Philadelphia, Pennsylvania.

CURRIER & IVES WINTER SCENE, The Old Farm House, \$12; large walnut sawed-out ottoman, needlework-dog top, \$10; set of 6 flag-bottom stenciled chairs, \$35; set of 6 maple (top panel curly) cane fiddle-back chairs, one fiddle-back split off, \$30; small walnut sofa, frame good, horsehair, \$12; walnut, one, two and three shelf corner brackets, also shelves for small clocks, \$1.25 to \$3 each; lovely small rosewood melodeon, case and keys in fine condition, it plays but bellows needs fixing, \$75. Crated free. MAPLE VIEW ANTIQUE SHOP, Syracuse-Watertown Highway, Maple View, New York.

STODDARD DECANTER, quart, \$10, pint \$12; various aquamarine eagle flasks, \$4; six cable sauce dishes, \$9; pair of tin lamps, \$12; softwood hanging book shelf, \$20; flasks; blown and pressed glass; cup plates; pewter; furniture. Send for list. We have closed our Rochester shop and will be located during the summer one-half mile west of Spencerport on the Million Dollar Highway. W. MCKAY PATTERSON and RALPH G. JONES, R. F. D., Spencerport, New York.

VISIT THE CORNER CUPBOARD, Chicago's new antique shop at 4529 Cottage Grove Avenue, full of interesting early American furniture; pewter; prints; three-section mold and other glass; china; mantels; samplers; silhouettes; hooked rugs; coverlets. Antiques bought.

TRIPLE-BACK WINDSOR: Empire mahogany sofa and 4 chairs; pewter; iron, rush and Betty lamps; Staffordshire dogs and figures. G. V. Glatfelter, 29 Northampton Road, Amherst, Massachusetts.

ROSE-CARVED CHAIRS, sets, pairs and singles; tilt tables; choice mercury glass; cherry bureau-desk; 3 maps of Germany, 1784; Currier *The Hunter's Shanty*; curly maple pieces; six-piece pewter coffee set; large assorted stock of genuine antiques. CRAWFORD STUDIOS, Richmond, Indiana.

CURLY MAPLE FLAT-TOP DESK; pine and cherry corner cupboards; old Adam and Clew plates, Landing of Lafayette; collection of silhouettes, pair by Master Hubbard, marked. TESSIE LOU HAYES, 465 Jefferson Street, Milwaukee, Wisconsin.

OLD GLASS, blown, cut and pressed; porcelain; pottery; pewter; etc. General collection made in past quarter century, mostly in vicinity of Philadelphia. MRS. CHARLES J. PENNOCK, Robinhurst, Kennett Square, Chester County, Pennsylvania.

VISIT MY ATTIC, ten miles west of Boston. Interesting old things at reasonable prices. When visiting around Boston, call Center Newton 0691 for appointment. Interior decorators, dealers and all interested — Welcome. EDITH G. MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

BALL-FOOT CHEST with original engraved handles; walnut tip and turn table; Boardman lion-marked pewter teapot; fifteen-foot hooked runner; pair of Sheffield candlesticks. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

THE OLD HOUSE WITH THE BLUE SHUTTERS invites the lovers of things of long ago to see its collection. Perhaps you will find that rare bit of glass, furniture, etc., that you have been hunting for. MR. and MRS. GEORGE PARKER BOLLES, JR., Antiquarians, 25 George Street, Bellows Falls, Vermont.

CHATEAU TUILERIES, 1846 SÈVRES VASE, white and gold with figures, bronze arms, base and cover, 32 inches high, perfect condition. Highest offer above \$100. No. 788.

CURLY MAPLE COLONIAL FIVE-DRAWER CHEST, partially refinished, restored, \$85; maple four-post bed, refinished, \$20; pewter porringers. ROBERT A. COTNER, P. O. Box 715, Amherst, Massachusetts.

BLUE AND WHITE COVERLET, double, perfect, \$35; fan, silver inlay, ivory, medallions, \$25; pair heavy blown glass toilet bottles, \$6; pewter porringer, \$15; spiral rib, 3 1/2" square inkwell, nickel-plated copper ball lid, \$6; lovely Sandwich glass. LOUISE N. CANFIELD, 5024 Belmont Avenue, Minneapolis, Minnesota.

FIVE CORINTHIAN PILLARS, fluted, twelve feet over all; carved fireplace; two staircase railings, fluted banisters; antiques. Best offer. No. 787.

HISTORICAL PLATE ENGRAVINGS: *Peter Francisco 1814*, \$35; *Upper Ferry Bridge* (Birch), \$25; *Philadelphia Water Works*, large, \$15; *Water Works, Centre Square*, small, \$8; *Fairmount Water Works*, \$5; *Gray's Ferry*, Philadelphia, \$5. Sell altogether, framed. GEORGE SCHULTZ, Bowers, Pennsylvania.

FOUR SANDWICH GLASS CUP PLATES, Fort Pitt, with eagle and thirteen stars, fine condition. KATHERINE C. EMERSON, 21 Darwin Street, Rochester, New York.

VIEW OF West Rock, by J. Smith; *My Cottage Home*, by F. F. Palmer; both dated, large folios, Currier & Ives. The two most beautiful prints we have ever handled. Clean wide margins and in perfect condition. 150 other prints, antiques of every description. Visit "Northern New York's Greatest Antique Shop." MRS. E. P. ELITHARP, Watertown, New York. Gateway to Thousand Islands.

CURLY MAPLE GATELEG TABLE, oval top 57 x 48, fine turnings, original; old flip, aquamarine, etched with ship, 8 1/2 inches, proof; Pennsylvania dower chest; Curriers'; glass; etc. Shown in Boston. Wanted — Sandwich, blue candlestick, 8 1/2 inches; Bennington candlestick, 9 inches. No. 790.

OLD WHALING VESSEL; three-mold glass; frame needlework; small Franklin stove; Sheffield; brasses; pewter. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. 12 miles south of Philadelphia. Telephone Media 728-J.

SIX RARE MAID OF THE MIST CUP PLATES, \$35 each; lion glass, oblong, covered compote and 4 lion glass sauce dishes, perfect, \$15; unusual opalescent star pattern dewdrop fruit dish, perfect, \$15; unusual, colorful, large sampler 27" by 17", proof condition, made 1834, has trees, flowers, birds, house, verse, alphabets, etc., \$50; pair John Townsend rare English pewter plates, 150 years old, \$50; five perfect pewter teaspoons, \$8; FISCHER'S CURIOSITY SHOPPE, 429 Court Street, Williamsport, Pennsylvania.

LARGE LINE OF FURNITURE; glass; lanterns; old latches; bottles; clocks; mirrors; rugs; etc. Make Burlington on ferry from New York State side, ferry direct to Burlington. MYLKES ANTIQUE SHOP, Burlington-on-Lake Champlain, Vermont.

SMALL MAHOGANY SECRETARY; sets of carved mahogany chairs; maple slant-top desk; red and white pieced quilt, etc. Send for list. Prices reasonable. MARTHA JANE'S, Marcellus, New York.

ANTIQUE LIMERICK LACE BRIDAL VEIL, formerly owned by a member of the family of Lord Carnovan. Collector's piece. Miss PARKER, 501 Exchange Building, Boston, Massachusetts.

ANTIQUES FROM OLD MEXICO: 4 platters, Staffordshire, 13" by 18", cobalt blue, underglaze, flowered border with castles in center; 2 in all pink, with flowers and castles; 2 in brown transfer work all in flowers. 1 blue and white transfer, with flowers and castle. Proof condition, \$35 each. 5 soup tureens, Davenport, Adams, Staffordshire, 9" high, 12" long, blue and white, and 5 in three or more colors. Proof condition, \$25 each. 56 plates, hand-painted and transfer, 8" to 9", Staffordshire, Dresden, Lebeuf, Sarreguemines, all different. Proof, \$4 each. French upright piano, "Old Boule," the whole front and sides inlaid brass and tortoise shell, underneath shell is a red composition, making a red and gold gorgeous effect. Same as new, price \$1500. Spanish white and colored glass and white crystal La Granja ware, 42 different goblets; flaps, glasses with and without handles, 4" to 6" high, all have decorations of hand-painted and enameled flowers. Proof, \$15 each. 2 Chinese vases, blue and white, without handles or ornaments, cobalt blue underglaze, brilliant porcelain flowers and vines. 20" high, 44" around center. Seventeenth century. \$600 a pair. Express prepaid to Laredo, Texas. Each article packed separately. Everything guaranteed genuine antiques. 27 years in business in Mexico. Write us your wants. GEORGE FLATAU, Avenida Juarez No. 22. City of Mexico, Mexico. Dealer in Antiques.

LARGE EARLY GATELEG TABLE. Box 108, Norwich, Connecticut.

PEWTER SNUFFBOX; pewter porringer; Grant Campaign button; old silk quilt; pair of ribbon-back Chippendale chairs; Sheraton card table; Sandwich glass compotes, plates, sauce dishes. MARTHA KINGSBURY COLBY, YELLOW CAT SHOPPE, On the Common, Bradford, Massachusetts.

TERRY CLOCK; pair of Dresden groups; Bristol flip; Sandwich glass; 4 canary yellow candlesticks; cross stitch pictures; firescreen; chintzes, 4 large curtains with lambrequins; ivory hull of ship model; black lace jacket and brocade dress; writing-arm chair; ivory miniatures; lamps; chairs, blanket chest and spool bed, all in black and gold decoration; dolls; *Age of Man*, *Age of Woman*, *Tree of Life*; Godeys. All guaranteed. Miss STETSON'S ANTIQUITY SHOP, Brick House, 10 Spring Street, Brunswick, Maine.

LIFT-TOP BLANKET CHEST, two drawers, \$16; Hoadley grandfather clock, \$55; straight-back Windsors, \$6; fine old maple armchair, \$35; twin dining tables, cherry and mahogany, \$125; pine kitchen cupboard, \$20; cherry schoolmaster's desk, \$16. Lists on request. MABEL PERRY SMITH, 572 Chenango Street, Binghamton, New York.

SHERATON CANOPY BED; early pine and maple tables and chairs; 14" Delaware State platter, proof condition; early glass; Franklin stove and fire frames. NEW ENGLAND ANTIQUE SHOP, 24 State Street, Brewer, Maine.

OLD LEATHER TRUNK with brass nailheads, property of Governor Haile of New Hampshire, his initials on one end, absolutely authentic. CRANFORD COTTAGE, 7 Smith Court, Beacon Hill, Boston, Massachusetts.

YELLOW DOLPHIN CANDLESTICKS; cameo lamps; whale oil lamps; 25 Currier & Ives prints. EMPIRE ANTIQUES, 1663 Lincoln Avenue, Utica, New York.

NORMANDY PETTICOATS; Provence quilts, coppers and pottery, choice colorings. May be seen by appointment. MRS. ANITA LAWRENCE SIMPSON, 96 Hillcrest Avenue, Park Hill, Yonkers, New York.

LOWESTOFT BOWL, twelve inch; wingchair; Sleepy Hollow rockers; pair-glass swans; pair colored hunting prints; tip stands. THE CORNER CUPBOARD, 767 Broad Street, Providence, Rhode Island.

SLIP-WARE PLATE, museum piece, \$60; Erie Canal plate, pink, \$40; very fine coverlet, \$50; crystal palace pitcher, \$30; several maps, year 1771, \$5 each. No. 780.

CURLY MAPLE SWELL-FRONT CHEST, Hepplewhite, herringbone inlay, top drawer has medallion with beautifully inlaid spread eagle surmounted by 15 stars, date 1792. W. ENDRISSE, 513 Forest Avenue, Minneapolis, Minnesota.

CURLY MAPLE FIELD BED, single size, very slim posts and beautiful grain of curly all over, in good condition ready to use. \$100. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pennsylvania.

AMERICAN SHERATON SIDEBORD in excellent condition, nearly seven feet long, flat top, center section recessed, beautiful crotch mahogany veneer on doors and drawers, price \$800. Photograph and history furnished on request. M. L. FREDERICK, 411 Myron Street, Schenectady, New York.

ON YOUR WAY TO GETTYSBURG see the Logan Antiques, Hurricane Hall. One-half mile north of Dillsburg, near Harrisburg, Gettysburg State Road.

SOLID MAHOGANY WARDROBE; rosewood melodeon (Prince); large (wool) spinning wheel; all in perfect original condition. SANFORD E. GERARD, care of Peter Telfer, Boonton, New Jersey.

SALE: 300 year old French hand-engraved jewel casket; antique English tea box; Worcester china. Owner, 22 Russell Street, Malden, Massachusetts.

25 CORD BEDS, \$200, ball, urn and mushroom tops; 3 Terry clocks, \$200; 5 corner cupboards, \$200. MRS. LOUISE S. VROOMAN, Schoharie, New York.

BLACKSTONE ANTIQUE SHOP: Walnut secretary; slope-top desks; tilt-top tables; birdcage table; card table; Sheffield sugar dish. H. L. WILKINS, Box 29, Blackstone, Virginia.

MARGUERITE LAFEUILLE, FRENCH ANTIQUES: Chairs; armchairs; tables; chests. HILLCREST TEA HOUSE, Weston, Massachusetts. Telephone Waltham 1222.

COLONIAL INTERIORS; wrought-iron benches, urns, gates. MAUDE POLLARD HULL, 101 East Franklin Street, Richmond, Virginia.

EARLY AMERICAN GLASS: blown candy jars, goblets, "sass" dishes, cup plates; curly maple chairs; spool turned day beds; andirons and candlesticks. Send for price list. Miss CAROLINE PRINDLE, Box 384, Jersey Shore, Pennsylvania.

FURNITURE; dishes; lustre; bottles; prints; pewter; revolvers; lamps; brass; iron and tin articles. Prices are reasonable. YE ANTIQUE SHOP, 418 East Mansfield Street, Bucyrus, Ohio.

PEWTER CANDLESTICKS, 10", pair \$15; prints; lustre; glass; historical slant-top desk; inlaid swell-front chest; rugs. J. B. WALKER, 1702 Vine Street, Cincinnati, Ohio.

PAIR "BABY CHICK" SALT CELLARS, unusual, blue glass, very heavy; fifty wonderful maps, 28 3/4 by 21 3/4 inches, made in France 1754 and 1755, bound. No. 750.

BLUE GLASS DOLPHIN DISH; majolica; milk glass; china dogs; Godey's prints; wall brackets; gold inlaid tortoise shell back comb; hand-carved hall chair, Chippendale; maple and pine furniture; prints. Photographs. H. ANNIS SLAFTER, Belmont, Vermont.

TWO OLD BLACK THREAD LACE SHAWLS, three cornered, large and medium, unusually beautiful designs; tete-a-tete coffee service, old Berlin porcelain, rare. Miss L. DURANT, 202 The Farnsboro, Washington, D. C.

RARE COLORED MAPS, 1796, Maine, Vermont, New Jersey, New Hampshire, Connecticut, Louisiana; 150 others; colored prints; glass; china; pewter; silhouettes; silver. Catalogue free. COLLECTORS EXCHANGE, 1536 Willington Street, Philadelphia, Pennsylvania.

BARGAINS FOR JUNE: wonderful gateleg table with spool legs, \$75; beautiful curly maple chest of drawers, \$45; rare two-drawer pine blanket chest, bracket base, \$35; cherry drop-leaf table, spool legs, \$25; fine six-leg cherry drop-leaf table, \$45. Check with order. Goods crated free. McCARTY'S, 849 Sheridan Avenue, Pittsburgh, Pennsylvania.

HENRY CLAY, full length statuette in biscuit, 26" high, by T. Ball, Boston, 1858, perfect condition; Henry Clay bronze medal, diameter 3 1/2", by T. D. Jones and C. C. Wright, perfect condition; Charles Cartwright, Boston painter, oil painting of Brittany peasants saying grace, canvas 38" by 51", painted in Paris, c. 1900; wafer iron, American eagle pattern. Mrs. A. W. SULLY, 102 Cambridge Place, Brooklyn, New York.

ANTIQUES. Only shop between Montreal and Quebec. Chairs; hooked rugs; lustre; candlesticks; old china; prints; old silver and jewelry. CAMP ARROWHEAD, at Light House, near Pointe du Lac, eight miles west of Three Rivers, P. Q., Canada.

WILL SELL FROM MY HOME and private collection: beautiful cherry rocker; four matched mahogany chairs; six-legged cherry dining table; three beds, one each of mahogany, cherry and maple, date about 1820; set of six mahogany, bronze ormolu mount, French Empire chairs, date 1765, perfect condition; china or curio cabinet, marble top, French paintings, later date; maple drop-leaf breakfast table, Lady Pembroke six fiddle-back curly maple chairs and a court cupboard; several dressers; several shelf clocks; genuine Bohemian wine bottles with or without Sheffield silver coasters; few pieces pink lustre china; Staffordshire bowls and pitchers; very fine unusual Dixon pewter pot; colored Sandwich glass lamps; a pine court cupboard with Gothic panel doors. Everything in perfect condition, restored. Write to ISABEL RUSSELL, 154 Algoma Boulevard, Oshkosh, Wisconsin.

GAY PATCHWORK PILLOW TOPS, \$2.50; old-style handboxes, \$3.00; glazed chintz lampshades, \$3.00 and up; copies of famous historical silhouettes 50c. and \$1.00; antiques. No. 638.

ANTIQUE PICTURE NAILS with white, blue, and green crystal star centers. The kind grandfather used. \$3 per dozen. Wm. VAN RENSSELAER ABDILL, Titusville, New Jersey.

ORIGINAL IRON FENCE and gate, 30', from Germantown residence built about 1830, ornate design, lion's head and flowers. E. W. DAVID, 5911 Greene Street, Germantown, Philadelphia, Pennsylvania.

MAPLE SLANT-LID DESK with secretary top; mahogany pineapple post bed and some early pine pieces. FULLER HOMESTEAD, Hancock, New Hampshire.

BEAUTIFUL SWISS MUSIC BOX in perfect working order, of unusual merit, consisting of music box, drum, bells, xylophone, and organ all combined in one. Cost \$2500. Can be bought very reasonably. EDGAR L. NOCK, 1199 Eddy Street, Providence, Rhode Island.

SPATTERWARE CUPS and saucers in sets of six, also odd ones. P. O. Box 2, Whitmarsh, Pennsylvania.

SET OF SIX SILHOUETTES OF SHIPS in full sail, painted on glass and framed in small curly maple frames, full size 5" by 6", \$18 for set of six. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pennsylvania.

HANDMADE FISH NET CANOPIES for four-post beds, rare and artistic early period designs, replicas of sixteenth and seventeenth century canopies. Mrs. LOUISE D. BROOKS, 18 Church Street, Wakefield, Massachusetts.

ANTIQUE HOSPITAL, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

OLD & RARE BOOKS

Prints, maps, autographs, pictures, stamps and the like

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, 15 cents per word; minimum charge of \$3.00. Advertisements must be paid for when submitted.

WANTED

AUTOGRAPH LETTERS of distinguished men, collections bought for cash; also books and pamphlets on early western travel, exploration and history, Indian captivities; state and town histories and genealogical books; early American engraved portraits and historical prints before 1830; libraries purchased. Good prices paid for material of value. **GOODSPEED'S BOOK SHOP**, Boston, Massachusetts.

PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. **CHARLES F. HEARTMAN**, Metuchen, New Jersey.

STAMPS, highest prices paid for United States, Confederate and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. **F. E. ATWOOD**, 683 Atlantic Avenue, Boston, Massachusetts.

PRINTS; Perry's Expedition to Japan, a set of large prints, not in book form, by E. Brown, Jr., Fulton Street, New York. Would like any or full set. Send price and description. No. 541.

STAMP COLLECTOR DESIRES old postage stamps, large or small lots. Those on original envelopes preferred; also any publications relating to stamps. Send for list. **GUY A. JACKSON**, 105 Pemberton Building, Boston, Massachusetts.

FOR SALE

LIST OF BOOKS from E. S. CURRAN, 13 117 Street, Troy, New York. Twelve volumes *Harpers New Monthly Magazine* from 1855-1861; two volumes *Petersons Magazine* 1861-1877; fourteen volumes *Godey's Lady's Book* from 1858-1871, year 1865 missing; *Peter Parleys Common School History*, 1859; *Williards School History of U. S.*, 1863; *List of Postoffices of U. S.*, 1828-1851; *Smith's Geography*, 1844; *Gazetteer of New York State*, by R. P. Smith, 1860; *Mitchels Primary Geography*, 1847; *The British Remembrancer*, History of England, Ecclesiastical and Civil from Primitive Britons to present time, 1756, by Mother Bunch. Best offer.

LIST OF CURRIER & IVES from E. S. CURRAN, 13 117 Street, Troy, New York. *Husking*, 1861, large; *Brush for the Lead*, large; *Abraham Lincoln, Sixteenth President of U. S.*, beard, red, drapery, facing right, small; *The Roadside Mill*, small; *Sunnyside on Hudson*, small; *General Grant and Family*, 1867, small; *The Spirit of the Union*, 1860, small; *Squirrel Shooting*, small; *The Great East River Bridge*, 1872, small; *American Homestead, Summer*, small; *P. T. Barnum and Colonel Wood's Grand National Baby Show*, folio, 1855; *The Sleigh Race*, small; *The Life and Age of Man*, small; *Washington, First in War, First in Peace*, small; *New England Coast Scene*, small; *George Washington, First President of U. S.*, small, N. Currier; Washington bust, painted by Stuart, engravers Illman & Pillbrow. Best offer.

CURRIER & IVES COLORED PRINTS of Lady Suffolk, Lady Moscow, Lady Thorn, Trustee, Mac, Widow McChree, Flora Temple, Princess, American Girl and others; also Dexter, Goldsmith Maid and Nancy Hanks, driven by Doble. Box 485, White Plains, New York.

SPANISH OIL PAINTING, 45 x 36, 16th century, battle Moors vs. Spaniards, striking antique mantel panel, only \$100. Write first. **GEORGE SCHULTZ**, Bowers, Pennsylvania.

SILHOUETTES: Nevill Jackson collections, framed, unframed, on view at Hotel Touraine, Boston, at 10 to 1 o'clock June 1st, 3d, 4th, 5th.

A FEW COPIES OF American Glassware, by Edwin A. Barber, reprint, \$5. **LOUISE BARBER MATHIOT**, West Chester, Pennsylvania. Route 2.

OLD SILHOUETTES bought and sold: Hubards, Peales, Edouarts and any others gilded, silvered or penciled; signed or unsigned in unusual types. **M. R. NUGENT**, Central Park, Long Island, New York.

RARE BOOKS and AUTOGRAPHS, lists of either on request. **ADELINE ROBERTS**, 51 West 49th Street, New York.

OLD MAPS of all countries, for wall decoration, historical collection; also small maps for lamp shades. **GOODSPEED'S BOOK SHOP**, Boston, Massachusetts.

AMERICAN PRINTS: Exceptional values in early American prints, mostly prior to 1845; sporting, military, marine, naval, floral, fashions, caricature, etc. Monthly lists. **THE CONESTOGA SHOP**, P. O. Box 90, Lancaster, Pennsylvania.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

HOLLYWOOD:

- *ROBERT ACKERSCHOTT, 1735 Hudson Avenue.
- *J. PARKER MERVILLE, 1859 Hillhurst Avenue.

CONNECTICUT

GREENWICH:

- *FRED DENSON & SON, 77 East Putnam Avenue.
- *THE GREENWICH ANTIQUE SHOPPE, 256 W. Putnam Avenue.

GUILFORD: THE WAYSIDE INN, Boston Post Road. General line.

***MADISON**: HERBERT KNOWLES, Boston Post Road.

NEW HAVEN:

- *MARIE G. ARMSTRONG, Park and Chapel Street.
- MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. General line.

*THE SUNRISE SHOP, 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

***PLAINVILLE**: MORRIS BERRY, 80 E. Main Street.

WATERBURY: DAVID SACKS, 710 East Main Street. Early Americana.

***WEST HAVEN**: MARIE GOUIN ARMSTRONG, 277 Elm Street.

***WILTON**: JUSTINE ELLIOTT MILLIKAN.

ILLINOIS

***CHICAGO**: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

DECATUR: RAINEY FARM ANTIQUES, Mrs. JOHN C. RAINEY, Bloomington Rd. General line.

MAINE

AUBURN: HOWARD ANTIQUE SHOP, Court Street.

BANGOR: THE THREE GABLES, 204 Broadway. General line.

BREWER: NEW ENGLAND ANTIQUE SHOP, C. LILLIAN CHILCOTT, 24 State Street.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, Brick House, 10 Spring Street.

***OGUNQUIT**: THE SHOP OF THE TWO YOUNG MEN.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

ROCKLAND: *COBB & DAVIES.

*DAVID RUBENSTEIN, 63 Park Street.

SHEEPSCOT (Wiscasset): THE NELSON HOME-STEAD. General line.

SKOWHEGAN: FYSCH HOUSE, 68 Middle Street.

***WALDOBORO**: WARREN WESTON CREAMER.

***YORK HARBOR**: NEW ENGLAND ANTIQUE SHOP.

MARYLAND

BALTIMORE: FRANKLIN STUDIO, 1124 Cathedral Street.

*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

A. H. MURPHY, 12 East Read Street. General line.

MASSACHUSETTS

AMHERST: G. V. GLATFELTER, At the Sign of the Coach, 29 Northampton Road.

***AUBURNDALE**: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BEVERLY: THE HALLIGAN ANTIQUE SHOP, 137 Lothrop Street.

BOSTON:

*NORMAN R. ADAMS, 136 Charles Street.

*CHARLES S. ANDREWS, 37 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*I. BRAVERMAN, 133 Charles Street.

*CRANFORD COTTAGE, 7 Smith Court.

*LEON DAVID, 80 Charles Street.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*KING HOOPER HOUSE, 73 Chestnut Street.

*E. C. HOWE, 73 Newbury Street.

*JORDAN MARSH CO., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and Appraisers.

*NEW ENGLAND ANTIQUE SHOP, 36 Charles Street.

*NEW ENGLAND SALES ASSOCIATION, Inc., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERY, 88 Chestnut Street.

*E. W. OTTIE, 1395 Commonwealth Avenue. Ship Models.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SHREVE CRUMP & LOW, 147 Tremont Street.

*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

*TREASURES OF OLD ITALY, 75B Chestnut Street.

*FREDERICK B. WALDO, 88 Phillips Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

- *ISABEL C. WILDE, 20 South Street.
- *WORCESTER BROS., 23 Brattle Street.
- COHASSET: YE OLDE LINCOLN HOUSE, WILLA E. TOLLES, South Main Street.
- *CONCORD: THE CHEST, Lexington Road.
- *DANVERS: THE JAMES PUTNAM HOUSE, 42 Summer Street.
- *DEDHAM: LOUISE L. DEAN, 293 Walnut Street.
- *EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.
- *EAST TAUNTON: THE MAPLES, ED WHITNEY, 1150 Middleboro Avenue.
- GLOUCESTER:
 - LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, Woodward Avenue.
 - *F. C. POOLE, Bonds Hill.
- *HANSON: F. E. CUMMINGS, Cushings Corner.
- HAVERHILL:
 - *F. J. FINNERTY, 6 Newton Road.
 - FRANCES BRADBURY MARBLE, 2 Salem Street, Bradford District.
 - *W. B. SPAULDING, 17 Walnut Street.
- *HYANNIS: THE TREASURE SHOP. HELEN TRAYES, HULDAH SPAULDING.
- IPSWICH:
 - *R. W. BURNHAM.
 - *THE VILLAGE GREEN SHOP, 59 South Main Street.

- *KINGSTON: KINGSTON ANTIQUE SHOP, Miss Capron.
- *LONGMEADOW: E. C. HALL, 145 Longmeadow Street.
- *LOWELL: FLORA M. BOARDMAN, 107 Clark Road.
- *LYNNFIELD CENTER: SAMUEL TEMPLE.
- *MANSFIELD: HEARTHSIDE ASSOCIATES, INC.
- *MARBLEHEAD: KING HOOPER MANSION.
- *MARSHFIELD: CARESWELL COTTAGE.
- *MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.
- *MATTAPoisett: S. ELIZABETH YORK.
- NEW BEDFORD:
 - Mrs. CLARK'S SHOP, 38-44 North Water Street. General line.

- *THE COLONIAL SHOP, 22-24 North Water Street.
- *NORTHBORO: G. L. TILDEN, State Road.
- NORTH WEYMOUTH: NORTH WEYMOUTH ANTIQUE SHOP, 443 Bridge Street.
- *ORLEANS: THE SAMPLER.
- PITTSFIELD:
 - *OSWALD'S ANTIQUE SHOP: 11 Linden Street.
 - *MISS LEONORA O'HERRON, 124 South Street.

- *PLYMOUTH: YE BRADFORD ARMS.
- *SANDWICH: TWIN GABLES, Eugenie Hatch.
- *SHEFFIELD: C. H. WARNER.
- *SOUTH ACTON: THE ACTON ANTIQUE SHOP.
- *SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.
- *SPRINGFIELD: MINNIE MORGAN WILLIAMS, 64 Harrison Avenue.

STOCKBRIDGE:

- *EDWARD CROWNINSHIELD, THE OLD CORNER HOUSE.
- *THE LITTLE HOUSE SHOPPE.

TAUNTON:

- ALTON L. DEAN, 60 Harrison Avenue. General line.
- *THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

- *WARREN: C. E. COMINS.
- *WAYLAND: KATHERINE LORING.
- WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

WORCESTER:

- GATES & GATES, 24 Charlotte Street. General line.

MISSOURI

- *KANSAS CITY: CURIOSITY SHOP, 1903 Main Street.

NEW HAMPSHIRE

- CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.
- CONCORD:
 - *DERBY'S, 22 Warren Street.
 - EDGAR S. HAWTHORNE, 483 North State Street. General line.
- *DURHAM: LYNDE SULLIVAN.

- *FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM.

- *HANCOCK VILLAGE: FULLER HOMESTEAD. KEENE: COURT STREET ANTIQUE SHOP, 145 Court Street.

- *PEMBROKE: COLLECTORS' LUCK, E. R. GUERIN.

- *PENACOOK: E. H. MATTICE.

PORTSMOUTH:

- *J. L. COLEMAN, Market Street.
- *HORACE M. WIGGIN, 350 State Street.

- *SANDWICH VILLAGE: KATHERINE BRYER.

NEW JERSEY

- *BAYONNE: BAYONNE ANTIQUE SHOPPE, 1169 Boulevard.

- *BRIDGETON: THE OLD YELLOW HOUSE, 112 Broad Street.

- *CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, 1406 Haddon Avenue.

- CLOSTER: CLOSTER ANTIQUE SHOP, Alpine Road. Sara M. Sanders.

- *EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

FREEHOLD:

- *J. B. KERFOOT.

- *L. RICHMOND.

- *HACKETTSTOWN: LARSEN BROTHERS, 265 Main Street.

HADDONFIELD:

- *FRANCES WOLFE CAREY, 38 Haddon Avenue.

- *MARTHA DEHAAS REEVES, 20 Potter Street.

- *METUCHEN: CHARLES F. HEARTMAN, 612 Middlesex Avenue.

MONTCLAIR:

- *F. S. CAPOZZI, 337 Bloomfield Avenue. General line.

- *THE PEKING PAILOU, 147 Watchung Avenue.

- *MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 174 South Street.

- *NUTLEY: ETHEL H. KAUFMAN, 244 Prospect St.

- *PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

- SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.

NEW YORK

- *ALBANY: JAMES VINT AND SON, 34 North Pearl Street.

- *AMENIA: W. W. TIEDEMAN.

- *AUBURN: AGNES T. SULLIVAN, 24 Steel Street.

- *AVON: J. PARKER MERVILLE.

- *BATAVIA: HOLLAND PURCHASE ANTIQUE SHOP.

- BINGHAMTON: THE JOHNSON'S, 69 Main Street.

***BROOKLYN:**

- *CATHERINE CHASE, 31 Clinton Street.

- *HARRY MARK, 749 Fulton Street.

- CHARLES SOMMERLAD, 98 Orange Street.

- CHESTER: WHAT YOU WILL SHOP, AMY C. McGUINNESS, Goshen Road.

- *CORTLAND: THE SAMPLER, 53 Prospect Terrace.

- *DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.

- *GOSHEN: FANCHER'S COLONIAL SHOP.

- HUNTINGTON, L. I.: THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.

- *ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

- *KINGSTON: AARON COHEN, 48 Main Street.

- LE ROY: CATHERINE MURDOCK, 3 Main Street.

- MARCELLUS: MARTHA JANE'S. General line.

NEW ROCHELLE:

- BERNICE ADAMS LORING, 91 Woodland Avenue.

- *DOROTHY O. SCHUBART, INC., 651 Main Street.

NEW YORK CITY:

- *LOUIS L. ALLEN, 521 Madison Avenue.

- *FRANCIS BANNERMAN SONS, 501 Broadway.

Firearms.

- *HARRIET BRYANT, 2 West 47th Street.

- *HARRIET ENDICOTT WAITE, 114 East 57th Street.

- *GINSBURG & LEVY, 397 Madison Avenue.

- *THE EHRRICH GALLERIES, 36 East 57th Street.

- *MRS. EHRRICH, 36 East 57th Street.

- *RENWICK C. HURRY, 7 East 54th Street. Pictures and paintings.

- *MARY LENT, 9 East 8th Street.

- *JANE WHITE LONSDALE, 114 E. 40th Street.

- *H. A. & K. S. McKEARIN, 735 Madison Avenue.

- *MARTHA MORGAN, 120 E. 57th Street.

- *MARGOLIS SHOP, 1132 Madison Avenue.

- *NOBLE & COMPANY, 126 Lexington Avenue.

- *OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.

- *FLORIAN PAPP, 684 Lexington Avenue.

- *THE ROSENBAACH COMPANY, 273 Madison Avenue.

- *THE 16 EAST 13th STREET ANTIQUE SHOP.

- *GRETE STENCEL, 19 East 48th Street.

- *HENRY V. WEIL, 126 East 57th Street.

- *ADRIEN F. WELLENS, 345 West 88th Street.

- *WEYMER & YOUNG, 39 E. 57th Street.

- *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.

- PELHAM MANOR: MISS MAE E. THOMPSON, 4768 Boston Post Road.

- PITTSFORD: RUTH WEBB LEE, 72 East Avenue.

- *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.

POUGHKEEPSIE:

- *J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.

- MRS. E. E. WALTER, 103 Market Street. General line.

- *SOUTH SALEM: ELIZABETH BACON, Westchester County.

- *STATEN ISLAND: THE SNUG HARBOR ANTIQUE SHOP, 170 Tyson Street, New Brighton.

UTICA:

- *J. H. EDGETTE, 508 Plant Street.

- *OLD MAHOGANY SHOP, 813 Union Street.

NORTH CAROLINA

- GREENSBORO: THE ANTIQUE SHOPPE, 305 North Elm Street.

OHIO**COLUMBUS:**

- THE ANTIQUE SHOP, DOROTHY SCHMIDT, 11 South 4th Street.

- THE YEARS AGO SHOPPE, 67 North Washington Street.

- GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.

PENNSYLVANIA

- ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.

BETHLEHEM:

- A. H. RICE, 519 North New Street. General line.

- SCHUMM ANTIQUE SHOP, 451 Main Street. General line.

- CHAMBERSBURG: STONY BATTER ANTIQUE EXCHANGE, INC., North Second St. General line.

- CHRISTIANA: WILLIAM R. FIELDS. General line.

- DOYLESTOWN: MARY B. ATKINSON, 112 East State Street. General line.

- EPHRATA: MUSSELMAN'S ANTIQUE SHOP, Lancaster County.

- ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.

- GETTYSBURG: THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street. General line.

- GLENSIDE: DORA E. SEELEY, Waverly Road. General line.

- LANCASTER:

- L. P. AARDRUP, 341 North Queen Street.

- *MRS. A. K. HOSTETTER, 10 South Queen Street.

- *MEDIA: THE BLUE EAGLE ANTIQUE SHOP, MRS. BAUGH, 413 East Washington Street.

PHILADELPHIA:

- *WEDA ADDICKS, 106 S. 36th Street.

- *JAMES CURRAN, 1625 Pine Street.

- *MARTHA DEHAAS REEVES, 1026 Pine Street.

- NORAH CHURCHMAN, 7350 Rural Lane, Mt. Airy.

- POOR HOUSE LANE ANTIQUE SHOP, EMMA L. MIDDLETON, 114 West Rittenhouse Street, Germantown.

- THE LOFT, Camac above Pine Street. General line.

- DOROTHY REED, 101 West Nippon Street, Mt. Airy.

- *THE ROSENBAACH COMPANY, 1320 Walnut Street.

- THE STUDIO SHOP, 317 South 16th Street. General line.

- *ARTHUR J. SUSSEL, Spruce, cor. 18th Street.

POTTSTOWN:

- *THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street.

THE ANTIQUE SHOP OF SILAS J. STAHL, 501 King Street.
 WALLINGFORD: P. G. PLATT, Long Lane.
 WAYNE: THE LANTERNS, S. JAQUETTE, 417 North Wayne Avenue.
 WEST CHESTER:
 *FRANCIS D. BRINTON, Oermead Farm.
 *LOUISE BARBER MATHIOT, Route 2.
 *WHITEMARSH HAYLOFT ANTIQUES, Bethlehem Pike.
 *WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, 69 North River Street.
 YORK:
 *BERGMAN ANTIQUE SHOP, 326 S. Duke Street. General line.
 BERKSTRESSER'S LITTLE SHOPPE AROUND THE CORNER, 115 South Edgar Street.
 EARLY AMERICAN ANTIQUES, 314 West Market Street, Lincoln Highway.
 *JOE KINDIG, JR., 304 West Market Street.
 CAROLINE LOGAN, 253 East Market Street.
 *YORKTOWNE ANTIQUE SHOP, 136 East Market Street, Lincoln Highway.

RHODE ISLAND
 BRISTOL: THE CORN CRIB SHOP, Poppasquash Road. General line.
 PROVIDENCE:
 *BERTHA B. HAMBLBY, 224 Waterman Street.
 *CUSHING'S ANTIQUE SHOP, 1228 Broad Street.
 *WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

VERMONT
 *BELMONT: OLD CURIOSITY SHOP, E. E. WHITE.
 *BENNINGTON: STONE WALL ANTIQUE SHOP, 209 Pleasant Street.

VIRGINIA
 FREDERICKSBURG:
 THE FALLS, W. L. PARKER.
 THE QUARTERS, 303½ Amelia Street.
 RICHMOND:
 *J. K. BEARD, Brewery's Mansion.
 *H. C. VALENTINE & COMPANY, 209 East Franklin Street.
 *WILKINSON AND TRAYLOR, 504 W. Main Street.
 ROANOKE: BIG LICK ANTIQUE EXCHANGE, 128-130 Salem Avenue, East.

WASHINGTON, D.C.
 *MRS. CORDLEY: 812 17th Street, N. W.
 *S. MICKELSON, 707 G Street, N. W.
 *GEORGE W. REYNOLDS, 1742 M Street, N. W.

WEST VIRGINIA
 *CHARLESTON: MRS. ROBERTA C. NICHOLSON, R. F. D. 1.

WISCONSIN
 *APPLETON: THE PETTIBONE-PEABODY CO.
 BELOIT: REED & REITLER ANTIQUE SHOP, 1217 Bushnell Street, Highway 61.

ENGLAND
 *CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.
 CHESTER: G. H. CRAWFORD, 49 Bridge Street Row.
 *DERBYSHIRE: FRANK W. TAYLOR, Bakewell.
 *HIGH WYCOMBE: FRED SKULL.
 *HUDDERSFIELD: WILLIAM LEE, 120 Halifax Old Road.
 LONDON:
 *HARRY BREWER, 40 Hanway Street.
 *CASA ROSSA GALLERY, 79 Glebe Place, Chelsea, S.W.

IS YOUR NAME WRITTEN THERE?

Just for his own sake, and his pride in his profession, every American and foreign dealer in antiques — important or unimportant — should be listed in this directory. The cost is so small that it is sure to be repaid many times over in new business even to him whose location may be as inaccessible as Timbucktoo and as unfriendly as Mount Everest.

If you are a dealer send your check for \$15 now, and take your place among your competitors for a six months' period.

ANTIQUES, 683 *Atlantic Avenue*, BOSTON, MASS.

We beg to announce the opening of
The Holland Purchase Antique Shop

on The Yellowstone Trail
 AT BATAVIA, GENESEE COUNTY, NEW YORK

on or about
 JUNE 15, 1926

Furniture, glass, hooked rugs, mirrors, prints, etc.
 Antique furniture repaired and refinished;
 rush, splint and cane bottomed.
 Chairs resealed by competent workmen.

LLOYD A. CUTLER

ANNA C. CUTLER

ANNOUNCING THE OPENING OF THE
 HISTORIC OLD

REED MANSION
Waldoboro, Maine

SIXTEEN furnished rooms complete in all details. Everything for sale.
 The four floors of my large storehouse are filled with furniture, hooked rugs, prints and the varied assortment that is characteristic of this shop.
 The sign of the silver tankard still faces the old shipyards at my small shop next door to the banking house.

*Miss Priscilla Butterfield
 will assist in receiving*

WARREN WESTON CREAMER

*On the Atlantic Highway between Bath and Rockland
 In Historic Waldoboro, Maine*

Everything Guaranteed as Represented



ALL ORIGINAL, OLD SPLINT
 Seat, Perfect \$85

Specials

Cherry highboy, fine original condition, old brasses, \$275; old brass andirons with shovel, tongs and poker to match, \$28 set; old glazed chintz poster bedspread, fine condition, \$18; small cherry bracket-foot chests of drawers, unrestored, \$25 and \$30 each; Dutch vase-back maple chair, cut-out heart in cresting, good original condition, \$25; mahogany Chippendale shaving mirror, original, \$35.

Ten per cent off unsold articles advertised last month.

Photographs Crating free

Everything Guaranteed
 Nothing Misrepresented

J. H. EDGETTE

Exceptional Antiques

508 Plant Street UTICA, N.Y.

Goulding's Antique Shop



6" George Washington Cup plate

SOUTH SUDBURY, MASS.

*On Concord Road
 One-half mile off State Road
 Telephone 18-11
 Closed Sundays*

FINE collection of early
 New England Furniture,
 Clocks, Hooked Rugs,
 Pewter. Also several pieces
 of fine Sandwich Glass.
 Ironwork always in stock.

Everything Guaranteed as Represented



To Settle Estate

A rare old American Hadley oak chest, 1633, always in the same family.

Other fine pieces of furniture, glass and china.

For Appointment
Telephone COPLEY 5426-R

R. E. PLUMMER

27 Norway Street BOSTON, MASSACHUSETTS

The Twin Gables

King's Highway EAST SANDWICH, MASS.

Opens June 1st

with an unusually fine collection of colored Sandwich glass and Bristol.

Early American furniture in pine and maple; ship models, pewter, hooked rugs and the like.

EUGENIE HATCH

Everything Guaranteed as Represented

For Sale

ANTIQUE BUSINESS on ATLANTIC HIGHWAY

Fine old Colonial House filled with good antiques—exceptional summer business—established twelve years.

NEW ENGLAND ANTIQUE SHOP

24 STATE STREET
BREWSTER, MAINE

Connection Wanted as Buyer or Manager for an Antique or Interior Decorating Shop

A WOMAN who has had many years of experience in the antique and interior decorating business and who has collected antiques for more than 18 years seeks a connection.

Her experience, her knowledge, her wide acquaintance among collectors and the trade should prove of great value to some antique shop or interior decorating establishment.

She would prefer to locate either in New England or New York, but will consider other sections of the country. *Excellent references.*

Write to Miss E. M. S.

% ANTIQUES
683 ATLANTIC AVENUE
BOSTON



CUSHING HOUSE

The Home of Plymouth County Antiques since 1724

F. E. CUMMINGS

Cushing's Corner HANSON, MASS.



Removal Notice

ISABEL CARLETON WILDE announces her removal on June 1st to Old Cambridge Village, just below Harvard Square. There she has restored a nineteenth-century old house and will conduct her antique shop. You are invited to view her collection of furniture in pine and maple, early American glass, pottery, pictures.

20 SOUTH STREET formerly MARSH LANE
between Boylston and Dunster Streets
CAMBRIDGE MASSACHUSETTS

Pewter Repair

If you have any problem regarding the repair of pewter, no matter how small or how large, consult me. I use only the old methods and I guarantee my work.

Old Pewter Bought Old Pewter Sold

GEBELEIN

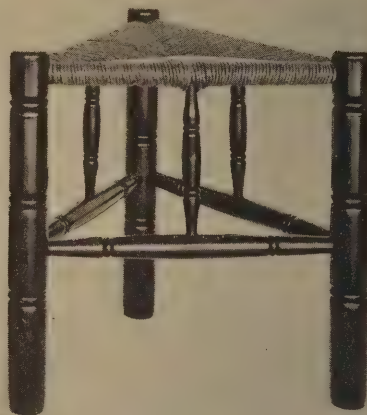
79 Chestnut Street :: BOSTON, MASS.

PEDESTAL dining-table, solid mahogany top, veneer base, drawer on each end, size open 42 x 49 inches, \$60; small size mahogany veneer, sleigh-front secretary, only five feet high, \$80; five cane-seat, fiddle-back chairs, all alike, \$5 each; haircloth sofas, \$25; armchairs, \$35; 25 side-chairs, in sets of four, \$30, odd ones, \$7; in walnut, spool bed, \$12, also a spool table; one nice set, sofa, armchair and four side-chairs with dainty cabriole legs, \$125; set of six mahogany, fiddle-back chairs, \$100.

Photographs on request

J. RAYMOND BLINN

85 Main Street GROVELAND, MASS.



BEAUTY

CONSTRUCTION

STYLE

If you cannot find the old, the reproduction should be obtained from the most perfect design, constructed in the most perfect manner. In your own lifetime, this furniture, my name burned in, will be worth several times its cost.

Shown at my studio 46 Park Street (close to station) Framingham, Massachusetts

WALLACE NUTTING



Grouped about the fireplace in our Pine Room is an interesting Shaker wagon seat, a candle-stand, a capacious corner cupboard, and other old pieces.

A CORNER *of the* PINE ROOM



QUAINT crossroad for the meeting of the Present and the Past, is our Antique Room, known wherever the language of Antiques is spoken.

There we have assembled the more unusual pieces of old furniture, of interest to collectors as well as those enthusiastic persons who use beautiful old pieces in their homes.

We invite you to visit our little Colonial house at any time.



Antique Room

Jordan Marsh Company

SIXTH FLOOR OF THE FURNITURE BUILDING

Boston

::

::

Massachusetts



A Sheraton Sideboard

THE charm and grace of Sheraton's work are perfectly illustrated in the sideboard shown above. This piece is mahogany inlaid with satinwood, and has all the original brasses.

We believe anyone who is furnishing a home carefully and lovingly with beautiful examples of the work of the old-time craftsmen will be particularly interested in this piece. It is in perfect condition, still strong and sturdy, ready for many more years of service and ornament.

This sideboard is on our third floor with other rare old furniture, glass and china. You are cordially invited to visit this collection on any business day. You will find much to interest you, whether you are buying something now for your home or looking toward a future purchase.

Shreve, Crump and Low Company

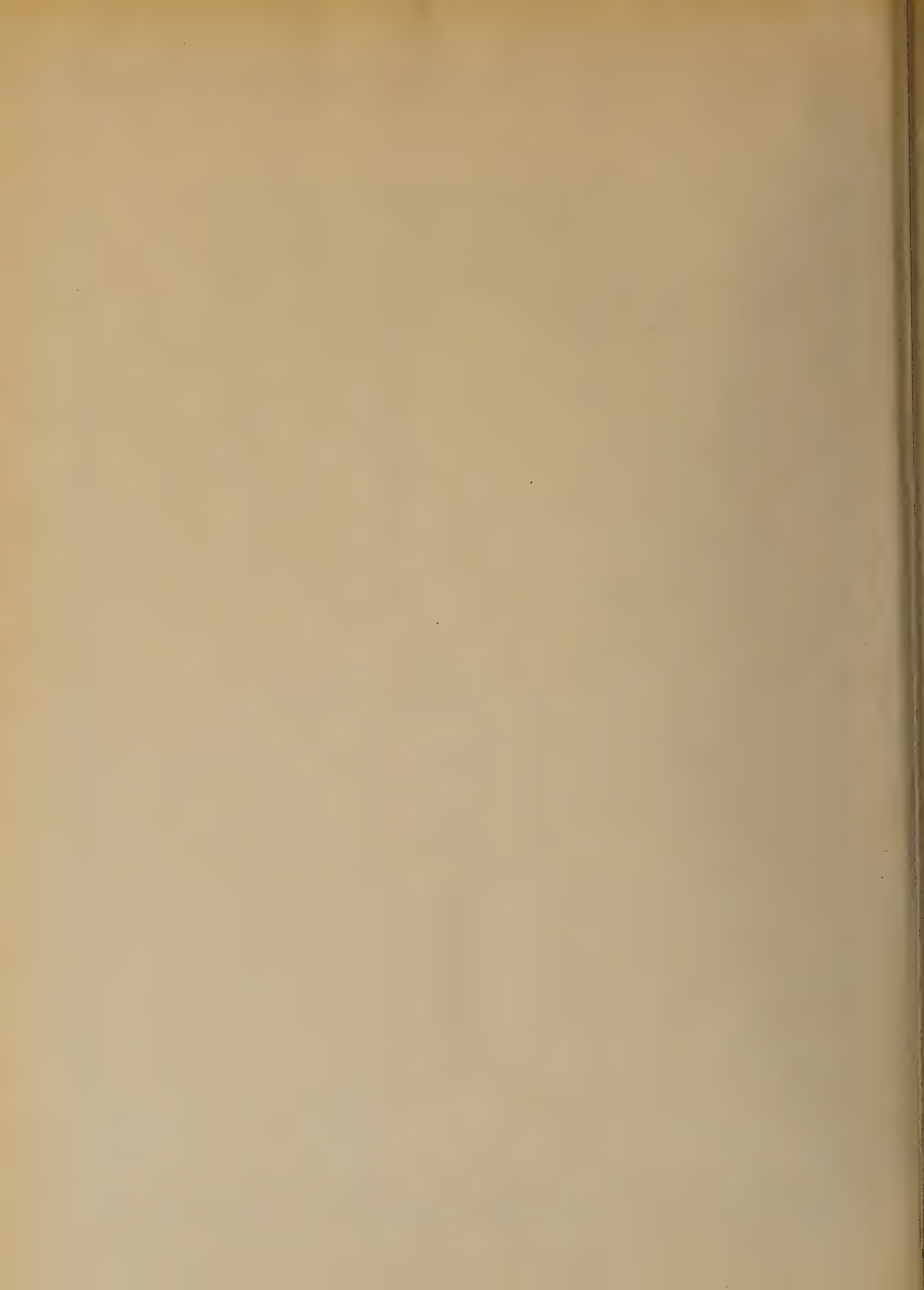
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Boston, Massachusetts







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